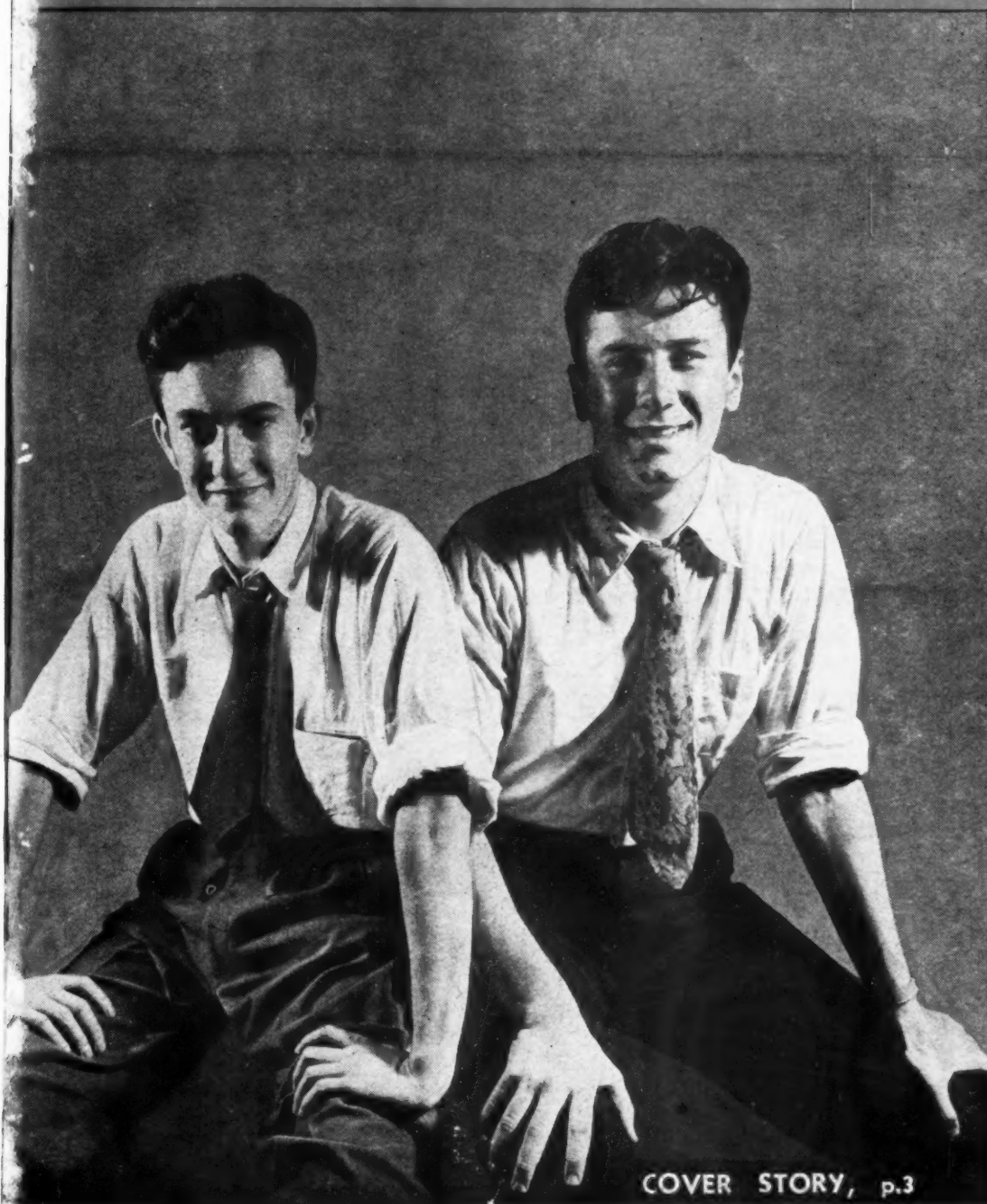


Practical English

FEBRUARY 2, 1948 • A SCHOLASTIC MAGAZINE



COVER STORY, p.3

WATCH YOUR WORDS, p. 5

How old were you when you started voting?

PE 1001
P7

1. We don't mean voting in political elections. We mean the kind of voting you do every day. For it's a fact that every time you buy a candy bar or a magazine or a roll of film—or anything at all—you cast a "vote" in favor of some product over a competing product.



2. That's how you, and other Americans, tell the nation's manufacturers not only what kind of products you want, but also how much you're willing to pay. The manufacturer who fails to win your "votes" soon goes out of business.



3. On the other hand, the manufacturer who *does* satisfy you is the one who *stays* in business and grows. And, as your purchases—your "votes"—boost his production, he becomes able to give you more and better products at fair prices.



4. This profit and loss system is what gave birth to mass production and its twin brother—volume sales. It is the very backbone of America's amazing growth from a pioneer country to the world's most productive and most prosperous nation. It has every other system yet devised beaten to a standstill! It is your best guarantee of an opportunity to be successful.



Most people say they think 10 to 15 cents out of each dollar of sales would be a fair profit for business to make. Government figures show that industry averages less than half that much profit!

And about half of that is plowed back by industry to pay for the progress and development that give Americans more good things than are enjoyed by any other people on earth!

NATIONAL ASSOCIATION OF MANUFACTURERS
For a Better Tomorrow for Everybody

ON THE SIDE

OUR COVER BOYS are movie-makers Mario Mercado, 18, and Larry Frisch, 17. Their movie? *This Is My School*, a 10-minute Kodachrome documentary film with sound — about the Cherry Lawn School near Darien, Conn., where they both graduated last year.

Mario and Larry were the sole producers, writers, directors, camera men, narrators, and musical arrangers of the film. Their only associate was a brawny classmate who served as bouncer while the shooting was in progress!



The two boys met in 1945 when they both enrolled in the 11th grade at Cherry Lawn. Before that, Larry, a professional radio actor since he was 10, had gone to several schools — in Indiana, Pennsylvania, and New York. Mario, whose father is a Bolivian senator and former ambassador to the Holy See, had been tutored at the Vatican in Rome.

Larry had become interested in movie making when he was on a radio show which was televised. When he learned that Mario was interested in photography, the two boys formed the Frisch-Mercado Company and invested Larry's radio earnings in a Cine Kodak Special. They decided to make a movie of a Chekov play which they'd been reading in English class. Three months later they were still building the set! Frisch-Mercado Co. had learned its first lesson in movie making: Start with a documentary. No set. No plot. No actors.



The next year Larry and Mario undertook a documentary which would express their feeling about the school they'd grown so fond of. They bought 100 feet of film and started shooting on the campus of Cherry Lawn School. When the film and finances both ran out, the director of the school advanced \$60 to the boys. They finished the film, which the school has since proudly shown on several occasions.

Both Larry and Mario are now at the University of Southern California, studying — guess what? Movie making. — Photo, Copyright, 1947, The Newspaper PM, Inc.

"Work for What You Believe In—"

says Elia Kazan

HAVE you seen the movie *Boomerang*? *Gentleman's Agreement*? *A Tree Grows in Brooklyn*? If so, you've seen the work of the "Best Director of 1947," as chosen by the New York Film Critics — an alert young man named Elia Kazan. He has directed equally fine Broadway plays, including *Harriet* with Helen Hayes as the star, and the New York Drama Critics' prize winner, *All My Sons*.



What is it that makes Kazan do such a first-rate job?

"The secret of my directing is the same as the secret of happiness — work for what you believe in," Kazan told us. "Probably I got my feelings for fairness and truthfulness and my interest in people from the books I read while in high school — New Rochelle, N. Y. High School. I read anything and everything. Once I discovered the library, I spent most of my spare time there.

"When I graduated from high school, I wasn't sure what I wanted to do — but was determined to do something I could believe in."

Kazan worked his way through college and drama school, and joined a company of young professional actors called the Group Theatre. There he worked as an apprentice. For two years he did odd jobs in the office — such as licking stamps and posting newspaper clippings — and painted scenery. He was told that he had little acting ability, but he stuck with the company and was soon hailed as one of the most exciting young actors in the United States. Kazan, however, had decided to become a director.

Proving that he could direct was up-hill all over again. Kazan's first efforts were flops. When the Group broke up in 1941, he acted a bit and then tried his hand at directing two more plays. These broke his jinx; he was asked to direct the Pulitzer Prize play *Skin of Our Teeth*. Kazan was on his way to the top.

He insists on directing only movies or plays that he can put his heart into. "I agree to direct a movie if it says something I think should be said," he told us. "I want it to be life-like, I want it to be truthful." His ambition is to direct films that will be photographed, not in studios, but in fields, mines, and factories.

Kazan admits that he's a "fellow who doesn't waste a minute." When he becomes interested in a new subject, he sets out to read and learn as much as he can about it. He likes "striking up conversations with bus drivers, grocers, strangers; taking a walk, making a friend, reading a book."

He put it in a nutshell for us. "I'm interested in anything that broadens my horizons — that teaches me more about people, their problems, and what they want in life."

★ ★



*Tell him
you made them—
WITH YOUR OWN FAIR FINGERS!*

Coconut Macaroons

DATE-BAIT THAT NEVER FAILS!

$\frac{3}{4}$ cup Eagle Brand Sweetened Condensed Milk

3 cups ($\frac{1}{2}$ lb.) shredded coconut
1 teaspoon vanilla (if desired)

1. Mix Eagle Brand Sweetened Condensed Milk and coconut.

2. Add vanilla, if desired.

3. Drop from teaspoon on greased baking sheet, about 1 inch apart.

4. Bake in moderate oven (350°F.) 10 minutes, or until a delicate brown.

5. Remove from pan at once. (Makes about 30 macaroons.)

Fruited Coconut Macaroons: Substitute 1 cup finely chopped dates, dried prunes, or apricots for 1 cup coconut.

Nut Macaroons: Substitute 1 cup coarsely chopped peanuts for 1 cup coconut.

*Quick as magic—
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Say What You Please!

... and that's what we mean! This letters column, a regular feature of all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know *what's on your mind*. Other readers do, too. Address: Letters Editor, *Scholastic Magazines*, 220 E. 42nd St., New York 17, N. Y.—The Editors.

Dear Editor:

Making your magazine is an event which I shall not easily forget! It never occurred to me when I was writing on why I liked *Sister Kenny* for your "Jam Session" (Nov. 3) that my opinion would actually be printed. Since this is the first time I have had something published, it was quite a surprise.

I think that writing on a subject and then receiving such a pleasant reward for one's labors encourages future and better work. It's a real thrill to know someone else is interested in your opinions. I sincerely hope that other high school students, like myself, will be able to experience this same feeling of satisfaction.

Joan Sachs

Bishop Muldoon High School
Rockford, Ill.

Dear Editor:

Congratulations to you and your entire staff for editing such a fine magazine. The best thing about it is the way in which it lives up to our ideal of "freedom of the press."

In many magazines Negro students would not have a chance to express their opinions and feelings about economic, political, and social problems so freely. And it is important that they should be able to do so.

Recently, I talked with an ex-staff sergeant from Mississippi. (He was of the white race.) And he told me an unusual story about the moment when he thought he was going to be killed in battle. This soldier said he had hated Negroes until he was close to death. Then a different emotion came over him. He saw death in front of him, and he joined a nearby group of Negro troops. He said that at that moment he felt comradeship on a new level.

That soldier learned that the division of forces is a foolish strategy in pursuing any objective.

James Stroy
Adkin High School
Kingston, N. C.

Practical English

(Combined with PREP)

A National Magazine of English and the Communication Arts Designed for High School Students in General, Business or Vocational Courses Published Weekly During the School Year

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"they provided me with interesting ANTIDOTES!"

exist. He took familiar word stems and tacked the wrong prefixes and suffixes onto them. If he'd checked with Mr. Webster, he would have discovered the correct way to build the words he wanted — *indubitably* (or *undoubtedly*) *moronity* (or *moronism*), and *impenetrable*.

Stubs, of course, goes to the other extreme. His "Yeah . . . Naw . . . Golly" routine could hardly be called conversation. Stubs is suffering severely from a limited vocabulary.

Both Stubs and Wally sound silly when they speak. They needn't, though. Stubs has to develop an interest in words. If he could — or if he really had to — *hear* himself as others heard him, he'd quickly go to work on enlarging his vocabulary. Until he steps out of the grunt-and-growl class, Stubs will never be able to express himself intelligently.

Wally is already interested in words. What he needs now is curiosity about them. He can't simply "latch onto" new words. He must learn to investigate and study them before he starts tossing them around like hot cakes.

For the benefit of Stubs and Wally — and perhaps even you — let's line up some smart strategy for vocabulary building.

Opportunity Knocks Often

Did you ever have a teacher who asked you to choose five new words from the dictionary every night and study them? That's a useful vocabulary builder. Perhaps you shirked the assignment because it seemed so "silly" to choose just "any old" five words.

All right, then, here's a challenge for you: If you'll simply keep your eyes and ears open, we'll guarantee that you can pick up at least ten useful words every day. That adds up to seventy words a week, two hundred and eighty a month, which makes three thousand, three hundred and — well, anyway, a sizable yearly increase.

Every time you see or hear a new word — and, if you read, talk, and listen to the radio in a normal manner, that should happen once every hour or so — go to work on it. Here's the best method of attack.

First, guess at the word. That's right — guess. This isn't as unscientific as it sounds.

Eavesdropping in a restaurant, you overhear the word *decorum*. That's a new one on you, completely unfamiliar. Take a chance on it! How was it that the lady used it? Oh, yes, she said, "She's really a perfect little lady. Her *decorum* is remarkable for such a young child."

At first, it might seem that *decorum* could refer to anything from teething habits to toddling ability. On second

thought, didn't the speaker use the phrase "perfect little lady"? Hm-m-m, common sense tells you that *decorum* might well have something to do with manners or behavior.

That guessing method is called "getting the meaning from the context." The context is simply the passage in which the word appears. Before following up your guess, let's try another detective method.

You're racing through a novel, let's say, when you stumble over the word *introspection*. The context—"No amount of introspection could convince him that



he was wrong" — gives you no clue. Now what? Now you figure out the derivation of the word. You take it apart, trying to figure out the meaning of each part.

Tion, you know, is a suffix meaning *the act of*. The root, of course, is *spec*. Well, if *inspect* means to look at, and if your perspective is your way of looking at something, then *spec* must mean *to look*. The prefix, *intro*, must mean *in* or *into*. Then introspection could be "the act of looking into."

Follow Your Lead

Your second job is to discover how good your guess was. To do this, you'll need a good, standard dictionary.

Checking *decorum*, you find that it

has three different meanings. Read and reread each meaning until you understand it thoroughly. The dictionary may give phrases or sentences using the word. If so, study them. Then test your understanding of the word and its usage by making up your own sentences for it.

The dictionary also gives synonyms for *decorum*. Be sure you understand the synonyms, too, and the shades of difference between all of them. Track down the original entry for each synonym, if necessary. Do the same thing for homonyms, if any are given.

Be sure that you get everything you can out of each word you investigate. Several other parts of speech are closely related to the word *decorum*. Search for them and study each one. This is your opportunity to add an entire group of words to your vocabulary for the price of only one session with Mr. Webster.

If your study of *decorum* is thorough enough, you'll pick up eighteen words which may all be new to you! They are: *decorum*, *decency*, *seemliness*, *conventionality*, *formality*, *dignity*, *propriety*, *decorous*, *decorousness*, *decorously*, *appropriate*, *befitting*, *conventional*, *decent*, *fitting*, *demure*, *sedate*, *staid*.

That's quite a haul, isn't it? If you're doubtful (which you well may be) or curious (which you should be), check your own dictionary to see how it's done. Then try *introspection* to follow up your guess and to see how well you can do with the word and its relatives.

A Way with Words

Now you have a nodding acquaintance with more than a dozen new words. If you keep in close touch with them, you'll soon be on friendly speaking terms with all of them.

Your third and last step is to use your new words frequently. As soon as you've met them, list them in a vocabulary notebook. Your notebook may be as simple or as complicated as you wish. You may only write each word so you'll have a record of it. You may add the most common definition. You may list all the definitions, with a sentence illustrating each one. You may even take an entire page for each word, so you can add synonyms and related parts of speech as you discover them.

Whatever your method, your aim should be to choose your words and use them carefully. Put them to work immediately in conversation, in letters, reports, and compositions. Be alert for them in speech and in print. Watch for new uses of them in newspapers and on the radio. The actual number of words in your notebook is unimportant. The big question is: How well do you use them? Don't count your words, but make your words count.

The STAR behind-the-screen

IT HAPPENED on a radio quiz program. The jackpot totaled \$500. A teen-aged girl was before the mike. The quizmaster asked: "What do the following five men have in common—John Ford, Frank Capra, Elia Kazan, William Perlberg, and William Wyler?"

Our heroine fumbled frantically until her time was up.

"Sorry," said the quizmaster. "The five men are all film directors."

The audience groaned in sympathy, as if they thought the question was a "toughie" even for a \$500 stake.

The interesting thing about this story is that the teen-ager who muffed the question later confessed to going to the movies on the average of once a week. She could have told you the name of every film Gregory Peck has ever starred in!

For a nation of movie-goers, it's surprising how little we know about the most important behind-the-screen personality in Hollywood. The director, more than any other person, is responsible for the success or failure of a film. He decides when and how the *Lights! Camera! Action!* shall be applied to the movie script. He is to the film what Fritz Crisler is to Michigan's Big Nine.

If you were to compile a list of the best films of the last ten years, you would find certain directors' names cropping up again and again. Ditto, if you compiled a list of the worst films. A good director usually means a good film; a poor director will turn out a poor film—regardless of the stars or money at his disposal. That's why it's important to watch for directors' names and to become familiar with their work.

Once you wake up to the fact that the director is a V. I. P. (Very Important Person) you'll begin to see evidence of his work in films he directs.

The "Hitchcock Touch"

You've heard of the "Hitchcock touch"—that's a sign Director Alfred Hitchcock has been hanging over his cameraman's shoulder suggesting clever devices for building suspense. Hitchcock is a master of the art of suspense; he can take what is really a second-rate story and keep you on the edge of your seat—most recent example: *The Paradine Case*.

Director Frank Capra is known for his lively, likeable formula for light comedies about a Mr. Average Ameri-

can who is usually fighting corruption (*It's a Wonderful Life*).

John Ford is outstanding for the fine photography he puts in his films (*The Fugitive*). Ford puts so much meaning into his photography that it hardly seems necessary for his characters to speak.

"Best Director of 1947"

Another director who has come to the front is Elia Kazan. Recently chosen by the N. Y. film critics as the "Best Director of 1947," Kazan is a wiry, intense young man with strong convictions about making "good" films. It was he who directed *Boomerang* and *Gentleman's Agreement*.

"A director's job," Kazan told us, "is to assemble the film techniques and the actors and to make them all say one simple thing."

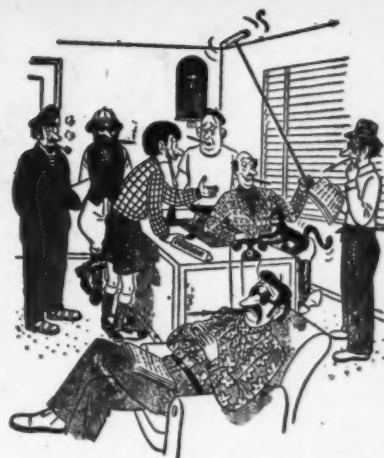
"When a producer wants me to direct a film," Kazan went on, "I first read the scenario. If I like it (and I won't work on any scenario I don't like) there is probably one particular thing I like about it—some central idea. I underline that idea; and then I go over every line of the scenario, making notes on how I can use lights, cameras, costumes, dialogue, and actors to put across that one simple message. For instance, in *Boomerang* the idea of justice was what I wished to dramatize. Anything that didn't contribute to that idea was out."

"The central idea in *Gentleman's Agreement* was that nice, respectable citizens often hold prejudices. My purpose was to stir the average person into doing something about his own unconsciously anti-Semitic attitudes."

Kazan doesn't think Hollywood makes many good films. Why?

"Hollywood has the talent," Kazan insisted, "but it's organized to make money. The purpose of Hollywood should be to handle human life truthfully. But how many directors will photograph a girl's face truthfully?"

"When the cameras are turned on a star, a director shouldn't be concerned with making his subject beautiful or handsome. Instead, he should try to capture the essential quality of that person. That quality might be wit, strength, shyness, or greed—whatever underlines the main idea of the film story. That is what the camera should record!



Keate in Saturday Evening Post

"Why not a travesty on the film industry? You know as well as I—people think we're a bunch of characters."

"It seems to me," Kazan said sternly, "that Hollywood is in a race to see who can corrupt public taste the fastest. There is such a thing as creating taste and raising people's entertainment standards. Personally, I believe audiences are already far ahead of Hollywood in taste and are ready for better films."

Kazan is not alone in feeling that most of our films are untruthful. A member of the British Parliament recently proclaimed over the radio, "... anyone who suggests that American films portray the American way of life is an enemy of the United States."

The Truth Is . . .

Kazan does have hopes for the future of American movies. "Since the British put their ban on American films," he says, "Hollywood has had less money coming in. When studios must depend less on money, they must depend more on talent and imagination. This will mean more good movies. At the same time, many studios will fall back on the time-tested box office formulas."

It is Kazan's ambition to make films that will portray life in America truthfully. He wants to take his cameras away from studio sets and focus them on real people in their natural surroundings. *Boomerang* was a step in that direction. Based on an actual legal case that took place in Connecticut, the film was photographed in Stamford, Conn. The streets, homes, churches, and stores of Stamford were the sets for the films; many Stamford citizens were used as extras in the film.

Follow the work of directors like Kazan who are experts in film making and are also interested in making better films.

This is the second in a series of articles on "How to Judge Movies." Next week: The Movie Scenario.



Test Your READING SKILL

WITHIN a month or so, *I Remember Mama* will be playing at your local movie theater. You'll find a preview of this coming attraction in "Mama and the Higher Culture" on page 17.

There are chuckles galore in this story, but you may miss some of them if you read it carelessly. The author hides much between the lines.

To get the most out of "Mama and the Higher Culture," you must watch for details, be able to interpret ideas, and be alert to unfamiliar words.

Don't Detour on Details

After you've read the story, see if you can answer these questions.

1. Where did Katrin get the phrase "... the Higher Culture"?

2. Was Katrin well-liked by her classmates? Can you name two statements in the story which back up your answer?

3. Was Katrin influenced more by her father or her mother? Can you remember two things the author said which prove your answer?

4. Did Katrin's family have very little money, enough money, or a great deal of money? Name four details which support your answer.

5. Can you remember one of Carmelita's statements which proves her firm belief in the power of prayer to bring her anything she wanted?

What a Character!

Have you a clear picture of Katrin in your mind? Are you sure you know

what kind of girl she is? This story tells a great deal about Katrin, but many of her characteristics are merely suggested, not stated. This quiz will show how to interpret ideas so that you understand the character of Katrin.

A. Check the statement which correctly completes each sentence.

1. You know that Katrin was *imaginative* because:

_____a. She could easily see a romantic ivy trellis in a rusty drainpipe.

_____b. She enjoyed the idea that her aunts would be jealous if she were to make a lot of money

2. You know that Katrin was *self-confident* because:

_____a. She believed the magazine advertisement so completely that she felt sure the writing course would help her win first prize in the essay contest.

_____b. She gave her report card to Mama without looking at it herself.

3. You know that Katrin was *impressionable* because:

_____a. She decided that when she made a lot of money she would give the postman a gold watch because he was so understanding.

_____b. She planned to avoid "writer's cramp" by bathing her fingers in warm water, just as Edgar Allan Poe had done.

B. Now that you've worked with our clues, try your own hand at interpreting ideas. Reread each of the three statements in A. (*above*) which you did *not* check. Then decide what each of *those* statements shows about Katrin.

Words, Words, Words

If you slurred over words, you probably missed a number of fine points in the story. Here are the definitions of six words which might have troubled you. Using the hints in parentheses, try to find the word which matches each definition. (These descriptions are based on dictionary definitions. Do you think the author used each word exactly as the dictionary definition indicates it should be used? If not, try to decide why the author used the word as she did. Also try to think of other words she might have used.)

1. Seized and held in possession by force. (Page 17, column 2.)

2. Insecurely; in a manner exposed to hazards. (Page 17, column 3.)

3. Gushingly; demonstratively. (Page 18, column 3.)

4. Give up; renounce a claim to. (Page 18, column 3.)

5. Faithful counselors; guides. (Page 21, column 1.)

6. Rebuked; scolded; uttered words of reproof. (Page 21, column 1.)

(Answers in Teacher Edition)



Gibson in Saturday Evening Post

"I didn't like it, but my dog did."

LEARN TO THINK STRAIGHT

CADET JOHNNY marched down the street with his company. Johnny marched gaily along in three-four time while the other cadets marched in four-four rhythm.

"Everyone's out of step except Johnny!" Johnny's family, watching from the sidelines, said proudly.

But the rest of the crowd watching the procession disagreed "Everyone is in step except Johnny," some remarked.

Was Johnny's family right or wrong, and why?

Johnny's family was looking at the procession from only one point of view—from Johnny's point of view. There was another side to the matter. There was the point of view of the dozens of other cadets who were marching together, but in a different step from Johnny's.

There is *more than one way* to look at most questions. If you want to see the *whole* problem and judge it fairly, it's up to you to look at *all sides*. Have you heard remarks like these:

"The Playmakers should produce *Seventeen* as the spring play," said Jim. "Anyone who disagrees is a bean-head!"

"My parents are so old-fashioned!" stated Alice. "There's *no reason* why I shouldn't go to movies as often as I like!"

Whoa! Jim and Alice aren't giving persons with different points of view much chance. Let's ask them two questions: (1) What are the arguments of those who disagree with you? (2) For what reasons do you feel that your point of view is best?

If Alice and Jim can answer these questions, it's a good bet that they have looked at many sides of the problem, and made up their minds carefully. If they can't give the answers, they label themselves one-sided thinkers.

After you make up your mind *carefully*, you have a right to think that your way of looking at the matter is the best way. But when you hear yourself, or another, saying, "The other fellow is *all wrong*"—watch out! That's the sign of one-sided thinking.

Dear Joe,

from JANE

PULL on your asbestos gloves before you read this, I warn you — because I'm really burned up!

We had a masquerade at Central High today. "Masquerade" is my word for it; it was supposed to be an assembly to discuss career opportunities. Several VIPs (Very Important Persons, to you) had been invited to speak — all of them well-known business and professional men in our town. They must have thought they'd been side-tracked into a rummage sale instead of a high school assembly!

You know, I never gave much thought to the outlandish outfits with which some of my fellow students drape their shapes, but today's assembly certainly made me sit up and take notice. I scanned the assembly hall with a visitor's-eye-view, and I got chills of embarrassment.



First, there was the "you-can't scare-me" crew. They're not going to let anyone intimidate *them* into wearing tidy clothes! To assert themselves, they carefully dress in sad-looking sacks.

"Droopy drawers" is a title for the males in this crew. Their slacks are baggy, saggy, and — of course — stained. A mad plaid shirt (preferably in colors that clash with their slacks) is also standard equipment, and they consider it bad form to tuck in their shirt-tails.

The girls sport shapeless, crumpled skirts. If the hems are ripped or the placket buttons are missing, so much the better. (Some of them occasionally mend the damages with safety pins.) They team these skirts with sweaters which have been painstakingly stretched to size 52.

It's illegal for anyone in this band to spend more than 36 seconds in his (or her) morning soap-and-water routine. Grubby fingernails and waterlines around the neck and elbows are very obvious. Hair-grooming is restricted to three strokes without benefit of a mirror; and they must be under oath to wade through puddles on their way to school, so that their shoes will be sufficiently slovenly.

Directly opposed to this clique is the fashion model school. Its members — all girls — look down scornfully on "casual clothes." They wear flossy frocks and they wouldn't be caught dead in comfortable shoes. Instead, they tap-tap around the halls in three-inch heels. To complete this picture, they add earrings, bracelets, and gallons of purple nailpolish. They use enough make-up to stock a star's dressing room for a year.

Can you imagine our visitors' reactions to these side-shows? They could hardly have thought we were grown-up enough for a serious discussion on careers — and these are men who might be able to give us valuable aid when we're job-hunting.

Now that I've blown off steam, it occurs to me that I've given you a slightly unfair picture. Happily, the "freaks" were in the minority; but the normal, neat clothes and grooming of most of the kids made the others stand out like especially sore thumbs. I hope that soon they'll remove the grubby bandages and present a spic-and-span appearance. It's so easy to look scrubbed, instead of scrubby!

Sincerely yours,

Jane





WHEN you're in school, writing a business letter may seem fairly easy. You look at a sample letter in your textbook and write a similar one.

But suppose you're really on the job. Let's say that you're secretary to Mr. Neipp, the vice-president of the Wear-
ever Equipment Company. Today Mr. Neipp hands you a memo from the shipping department (concerning an order) and says, "You write the letter and I'll sign it."

Here's your chance — but here's the letter that you write!

Wear-
ever Equipment Company
Fremont, Ohio
February 2, 1948

Mr. Ira Wing
Office Manager
Business Machines, Inc.
Detroit, Michigan

Dear Mr. Wing:

We have filled your *inventory* for six dozen brooms and one dozen mops and have shipped the goods to you *c.o.d.*, *carrying charges prepaid*. With the goods, you will find a *requisition* listing the goods shipped.

We have received the *consignment* from the Michigan Central Railroad, so your order should arrive within the next few days.

Sincerely yours,

Dean Neipp
Vice-President

You'd better read that letter carefully. Have you used your business terms correctly?

Words Are Tools

Words are a secretary's tools. Your tool chest is the dictionary. Remember this is your big opportunity to show Mr. Neipp that you know your business terms. Let's be sure of it!

inventory: a list of items with their estimated worth. An inventory usually is taken at the end of a fiscal year to determine a company's value.

requisition: a list of articles wanted, often sent to the supply room by a department head who orders the supplies.

consignment: a shipment. The *consignor* is the one who makes the shipment; and the *consignee* is the one to whom the shipment is addressed.

waybill: a statement of the contents of a consignment, and shipping directions for it.

bill of lading: a written acknowledgment

ment of the receipt, by a railroad or steamship line, of goods for transportation. The transportation company keeps one copy, the other goes to the shipper; and a third carbon is usually sent to the company receiving the goods.

invoice: a bill which lists the items bought, with their prices.

f.o.b.: the shipper puts the goods "free on board" the cars at the shipping point, and the buyer must pay the freight costs. If the shipment is made *f.o.b.* delivery point, the shipper pays the freight charges.

c.o.d.: when goods are shipped "collect on delivery," the *buyer* must pay for goods and shipping costs upon delivery.

carrying charges prepaid: the cost of sending goods is paid by the shipper.

demurrage: payment made for delay in loading or unloading freight.

Check and Double Check

Now test your knowledge of those business terms. Read the sentences below and underscore the correct word in parentheses.

1. We have filled your _____ (order, inventory, requisition, waybill) for brooms and mops.
2. We are paying the freight costs so the goods will come to you _____ (c.o.d., f.o.b., carrying charges prepaid).
3. With the goods, you will find _____ (a requisition, an invoice, an inventory) listing the goods shipped.
4. We have received the _____ (demurrage, bill of lading, consignment) from the Michigan Central Railroad. . . .

Answers in Teacher Edition



Cartoons-of-the-Month

"If there are any important messages while I'm out, Miss Suggs, jot them down on odd scraps of paper and lose them, as usual."



HOW'S THAT AGAIN?

By SLIM SYNTAX

Do you know the hit tune *When You Were Sweet Sixteen*? The words go: "I loved you as I never loved before, since first I met you on the village green. . ." Is that correct grammar?

D.C., Birmingham, Ala.

Yes, D.C., I know the words and when you sing them, they make deliciously good sense, don't they? But when you look at them in cold type, they seem a little odd. Actually the sentence you quote is good grammar, as well as being a lovely sentiment. What the lyricist (the fellow who wrote the words) did was to put the subordinate clause "since . . . green" at the end of the sentence. Just turn the sentence around and you'll see what it means:

"Since first I met you on the village green, I loved you as I never loved before." (He's confessing that he's been in love before, but never like this!)

What is the correct plural form of *Adjutant General*? If more than one form is accepted, why do the dictionaries not print them all?

M.F., New Washington, Ohio.

According to Webster, a pretty solid authority, the correct form of the plural of *Adjutant General* is *Adjutants General*. My feeling is that only one form is correct. Otherwise, other forms would be listed by Webster.

In one of your "How's That Again?" columns you stated that "an" is used before words beginning with "h" when the "h" is silent. "H" is not silent in "historical." The rule is this: use "an" before words beginning with sounded "h," when the accent is on first syllable. Thus you would say: "an historical" but "a humorous."

Martha F., Carlisle, Pa.

I don't know where you got your rule, Martha. I haven't been able to find any authority for it. All I can say is that "an historical novel" and "a historical novel" are both correct, according to present-day usage. It's true that more and more people are using "a historical" because they feel that the "h" is pronounced strongly. Those who feel that the "h" is pronounced weakly prefer "an historical." People have been feeling that way for a long time. Shakespeare (an "oldie" but a good one) wrote "an hundred crowns."



PRACTICE MAKES PERFECT



Vol. 4, No. 1, February 2, 1948

NAME _____

CLASS _____

Watch Your Language?

A week or so ago we were talking about the *dependent clause*. (Don't be frightened by names. You can't talk about anything unless you name it.) Now just to refresh your mind:

A clause is a group of words that (a) *has a subject and predicate* but (b) *does not make complete sense*. It is *dependent* because it can't stand alone. It doesn't make sense alone. It *leans* (depends) on another part of the sentence. This part of the sentence is called the *principal* (or independent) *clause*. It *can* stand alone. It *does* make sense alone.

Not all sentences have dependent and principal clauses, so don't go looking for them all over the lot! Where you *do* have both types of clauses, it's important to keep them together. The dependent clause *mustn't* be cut off from its principal clause. If it is, you have a *sentence fragment*.

When you write or when you re-read what you have written, look for words like *since, because, if, although, though, whether, when, whenever, who, which, that*, etc. In most instances, they are signals telling you that a *dependent clause* is coming up. These words are called *conjunctions*. They *join* the *dependent clause* and the *principal clause*.

Because I like you, I'll do it.

In that sentence "*Because* I like you" is the *dependent clause*. It *can't* stand alone.

I'll do it is the *principal clause*. It *can* stand alone.

Because is the conjunction that joins the two clauses together. *Because* does a little more, however, than *join* the clauses; it shows how they are connected in *meaning*. It answers the question: Why will you do it?

You see that these little conjunctions are very important words. If you recognize them and learn to use them intelligently, they will keep you out of *sentence-fragment trouble*.

Here are two things to try your grammatical teeth on!

I. In each of the following sentences, put a single line under the *principal clause* and a double line under the *dependent clause*. If the sentence is incomplete (just a *dependent clause*), write D. C. in the space at the left. Five points for each. Total, 25.

- _____ 1. Although I had tried hard.
- _____ 2. When I come, I shall call you.
- _____ 3. Try to come early if you can.
- _____ 4. Since I have known you.
- _____ 5. This is the boy who failed four subjects.

My score _____

II. Fill in the blanks with the proper conjunctions — those that make the best sense. Choose from this list: *who, which, when, whenever, whether, if, because, although, since*. Five points for each. Total, 25.

(_____) you hear anyone brag about the size of the blizzard of '88, just remind him of the blizzard of '47! (_____) New York city had thousands of men working, it couldn't clear the drifts for days. Many homes were without food and fuel (_____) trucks couldn't reach them. (_____) the weather hadn't grown warmer, things might have become really tragic. (_____) or not you're made of heroic stuff, being snowed in gives you a panicky feeling.

My score _____

Are You Spellbound?

Now for some good old-fashioned spelling words that haven't changed their spelling in years. Millions of people have tried to change them, but they're a stubborn bunch. They insist upon being spelled only one way — *their own way*.

1. *Coolly*. This one will give up the ghost if you take it apart. It has two parts: *cool* + *ly* (suffix) = *coolly*.

2. *Courteous*. The word is pronounced *kurt ee us*. That's what makes it a killer. *Mispronounce* it like this and you'll see how easy it is:

Court (like a king's *court*) *e ous* (say *ows*).

3. *Course* — *coarse*. These sound alike. That's why they're confusing. If they bother you, try this:

Coarse salt (note the two a's).

Court course (this doesn't make sense — but if you connect *court* — which you can spell — with *course*, it may help you).

4. *Desert* — *dessert*.

One of these you eat — *dessert*.

The other is just sand — *desert*.

5. *Woman* — *women*. You wouldn't believe it, but some people can't tell the difference between these!

Woman — means one — *woman*.

Women — means two — *women*.

Now see if you can catch the misspelled words in the following sentences. Underscore each misspelled word and spell it correctly in one of the spaces below. Two points for each. Total, 20.

1. Of coarse, I'll go if you want me to.
2. The camels were floundering in the dessert.

3. The crook coolly fingered his pistol.
4. Are there no more courteous men?
5. Woman are slaves of fashion.
6. Do you like sweet deserts?
7. Is there a women today with the "new look"?
8. The golf course is pretty rugged.
9. It pays to be courteous.
10. He ate the hot desert coolly.

My score _____

What's the Usage?

1. *Kind - sort - type*. These three tricky words will lead you astray unless you know their tricks:

a. They often get into company where they don't belong. Careless writers and speakers pair them with *these* and *those* and get *these kind*, *those sort*, etc. What's wrong? Simply this: *kind*, *sort*, and *type* are singular. They go with *this* and *that*!

b. In certain constructions, they have an almost irresistible attraction to *a*. Many people write: This kind of a book. *Correction*: This kind of book.

2. *Inside of - outside of*. In both instances, you don't need *of*. Just say: I waited *inside* (or *outside*) the house.

Another thing to beware of: Don't use *inside of* to refer to time. Don't say: I'll come *inside of* an hour. Say: I'll come *within* an hour.

3. *Funny*. Funny means one thing - *funny* in the sense of being comical or amusing. It *doesn't* mean odd, strange queer, curious, or peculiar. Watch it!

4. *Beside - besides*. *Beside* means *by the side of*. *Besides* means *in addition to*. Watch your side (s).

Now read each of these sentences carefully. If the sentence is correct, mark it C, if wrong, mark it W and underscore the incorrect word or phrase. Three points for each. Total, 30.

- _____ 1. I'll be with you inside of a few days.
- _____ 2. I love to linger besides a running brook.
- _____ 3. The old man had a funny expression.
- _____ 4. Don't believe those kind of statements.
- _____ 5. He's the sort of a fellow you can trust.
- _____ 6. Stay right here beside me.
- _____ 7. I'll wait for you outside of Jim's store.
- _____ 8. When my brother hit me, I had a funny feeling.
- _____ 9. This kind of bird is beautiful.
- _____ 10. That jello we had for lunch tasted funny.

My score _____

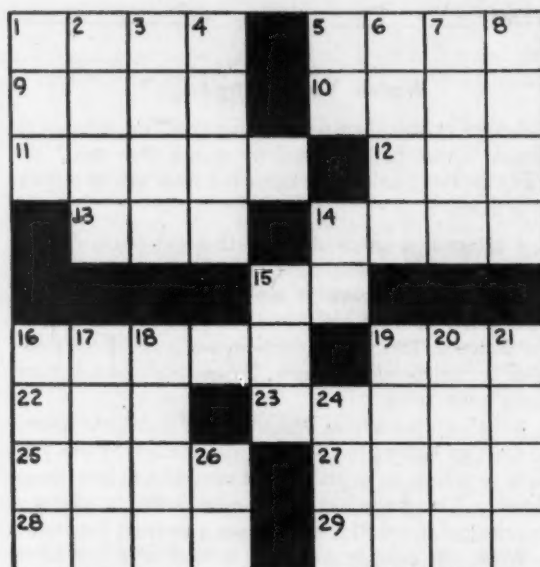
My total score _____

Answers in Teacher Edition

Can You Name It?

Put on your literary thinking caps! It takes 35 words to complete this puzzle. Included are the names of several authors, quotations from books, and the titles of novels and plays, some of which are also movies.

Score yourself 3 points for each word you get right and see how close you can come to the perfect score of 105! Some fun - you can miss a word and still make 100.



ACROSS

1. "The Razor's —", novel by W. Somerset Maugham.
5. In bed.
9. Festive.
10. What was left in Pandora's box.
11. To twist or tangle.
12. "The lowing herd winds slowly o'er the —" —from *Elegy in a Country Churchyard*, by Thomas Gray.
13. Advertisements (*abbreviation*).
14. River in Germany.
15. Chemical term, used as a combining form, meaning *nitrogen*.
16. Thin leather strap.
19. *Much — About Nothing*, play by William Shakespeare.
22. To — and haw.
23. Author of *Silas Marner* and *Adam Bede* (last name).
25. Modern name for Persia.
27. Inactive.
28. Name of the wife in *A Doll's House*, play by Hendrik Ibsen.
29. *Kiss and —*, Broadway comedy hit. — Also made into a movie.

DOWN

1. *The — and I*, recent best-seller by Betty McDonald.
2. Author of *Two Years Before the Mast* (last name).
3. Joyful.
4. Marc Antony asked his countrymen to lend him these.
5. Exclamation of delight.
6. Adventurous; dauntless.
7. Sword used in dueling (French).
8. — *Brutus*, play by James M. Barrie.
14. *The Wizard of —*, children's novel by Frank Baum.
15. *The — of Innocence*, novel by Edith Wharton.
16. *The — Man*, novel by Dashiell Hammett.
17. Beautiful maiden, loved by Leander (Greek myth.)
18. *The Rubaiyat of — Khayyam*.
19. A military officer who assists a general.
20. "I once had a sweet little —, dears," —from *Water Babies*, by Kingsley.
21. This is what a "Cockney" would call a hotel.
24. Students' slang term for literature course.
26. National Army (*abbr.*).

My score _____

Don't Be a CLOTHES DUMMY



Berenstein in Saturday Evening Post

"Perhaps I can find another pair like that!"

MONEY doesn't grow on trees, you know. See that you stretch those dollar bills!" That's what Mr. Goddard said to Ted and Phyllis as they set off on their shopping expedition.

The twins had made a head start towards the goal their father had suggested. The night before, they had literally stretched their money over sheets and sheets of scrap paper. They had carefully figured out what clothes they had to buy, and how much their budgets would allow for each item.

They had taken stock of their wardrobes, too. Each one had an idea of the colors and styles to buy, so that the new purchases would team up with other clothes. Phyllis had been scanning the newspaper ads all week; she knew the price range of everything she wanted to buy and the names of stores which were featuring sales.

Wise buyers, Phyllis and Ted. They've learned that headwork is as important as legwork if you want to get the most for your money. But even the best of buyers sometimes falls down on the job, so let's tag along as Phyllis and Ted go shopping. (Later we'll list some pointers on how they should take care of their clothes. Even the smartest purchases will let you down, you know, unless you prop them up with proper care.)

Suit Yourself

"I'd like to try Richman's for my suit," Ted suggested to Phyllis. "It's not a fancy store, but I've heard that they buy up manufacturers' odd lots. If you're lucky enough to find what you want in your size, it's cheaper there than at other stores."

At Richman's Ted asked for "a grey flannel suit, please, size 38."

"Flannel?" Phyllis protested. "Why don't you look at one of those smooth pin stripes?"

"Trying to make a man of me?" quipped her brother. Then he went on more seriously. "Flannel is more appropriate for school, and I'll be wearing this suit to school long after it's outworn its Sunday usefulness. I can change it around with sports jackets and sepa-

rate slacks, which I couldn't do with a businessman's pin stripe."

Leaving Phyllis to absorb his words of wisdom, Ted tried on the two flannel suits the salesman had showed him. When he modeled the first one, Phyllis nodded approvingly.

"Fits perfectly and it's a good material," Phyllis said, crumpling the flannel in her fist and releasing it. "Just see how it springs back into shape without a wrinkle! Is it expensive?"

"Costs \$39.95," answered Ted, taking off the jacket. "The other one is only \$34.95, but the material in this one is much firmer and sturdier."

Phyllis examined both jackets carefully. She looked at the linings and paid special attention to the material and seams in the pocket linings. She looked over the other seams, too, to see if they were finished smoothly without bunching or gathering. Pointing out these details to Ted, Phyllis agreed with him that the more expensive suit was the better buy. "It will certainly last longer and keep its shape better, so it's worth a lot more than the extra \$5."

"I'd like to see a light blue shirt, 15 neck, 34 sleeve," was Ted's request to the next salesman he approached. "The top one in the second pile looks good. Hmm, yes, that should match my suit. I'll take it."

Alert for Shirts

Hold on there, Ted! There's more to buying shirts (or other cottons) than you suspect:

1. The color is important, of course, but even more important is the question: "Will the color stay that way?" Is it guaranteed to be colorfast to water, perspiration, sunshine? Before you buy a cotton garment, look for a tag or label guaranteeing colorfastness. Not all manufacturers provide labels with these guarantees, but some do. Of course, if you're buying a brand you know and can trust, you're safe; but a

colorfast guarantee is worth extra sleuthing.

2. What about the material? Is it a firm close weave that will take many launderings? What about shrinkage? Look for the "Sanforized" notation on the label. That guarantees less than 1% shrinkage. If the label says only "Pre-Shrunk," you may expect up to 2% shrinkage. If the label specifies nothing, the garment may shrink up to 5%, which makes it a very doubtful purchase.

3. Now look at the workmanship. Check the collar points to see if they're sharp and evenly stitched, so that they'll lie flat. Are all the seams evenly stitched and carefully reinforced? To be "scientific" about it, you might count the number of stitches per inch in any seam. Less than 15 stitches per inch are too few; the material may pucker and the seams give way after a few wearings.

Shipspace Ties

"I think I'll splurge on a tie, too," Ted remarked, looking over the showcase. "I'll take that maroon stripe."

You're off the beam again, Ted! Take a close look at that tie.

1. Is the material folded over several times? That gives the tie body and assures a smart look.

2. Is the tie silk or rayon? Silk holds its shape better and is less likely to wrinkle. Wool ties, by the way, are an excellent buy; they're more wrinkle-resistant than silk or rayon, and they hold their shape better. Knit ties in solid colors are good for everyday wear. They hold their shape, wear well, and look smart.

3. Is the lining cut on the bias? If it is, the tie can be stretched lengthwise. This insures its holding its shape. Rayon ties should be lined with wool.

"Now that we've outfitted you, let's attend to my list," Phyllis suggested.

(Concluded on page 20)

● WELLES: Good evening, this is Orson Welles . . . Music (In)

Personally I've never met anybody who didn't like a good ghost story, but I know a lot of people who think there are a lot of people who don't like a good ghost story. For the benefit of these, at least, I go on record at the outset of this evening's entertainment with the sober assurance that although blood may be curdled on this program, none will be spilt. There's no shooting, knifing, throttling, axing, or poisoning here. What we do have is a thriller. We present it proudly and without apologies. After all, a story doesn't have to appeal to the heart—it can also appeal to the spine. Sometimes you want your heart to be warmed—sometimes you want your spine to tingle. The tingling, it's to be hoped, will be quite audible as you listen tonight to *The Hitch Hiker*—that's the name of our story: *The Hitch Hiker*.

SOUND: (Automobile wheels humming over concrete road.)

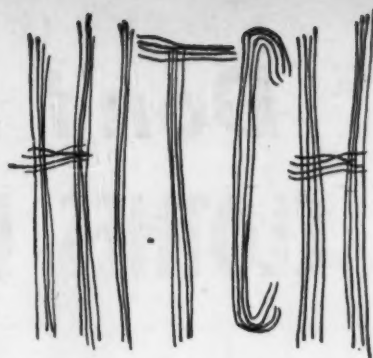
MUSIC: (Something weird and shud-dery.)

ADAMS: I am in an auto camp on Route Sixty-six just west of Gallup, New Mexico. If I tell it perhaps it will help me. It will keep me from going mad. But I must tell this quickly. I am not mad now. I feel perfectly well. My name is Ronald Adams. I am thirty-six years of age, unmarried, tall, dark, with a black mustache. I drive a 1940 Ford V-8, license number 6V-7989. I was born in Brooklyn. All this I know. I know that I am at this moment per-



The

By Lucille Fletcher



fectly sane. That it is not I who has gone mad—but something else—something utterly beyond my control. But I must speak quickly. At any moment the link with life may break. This may be the last thing I ever tell on earth . . . the last night I ever see the stars.

MUSIC: (In)

ADAMS: Six days ago I left Brooklyn, to drive to California. . . .

MOTHER: Goodbye, son. Good luck to you, my boy. . . .

ADAMS: Goodbye, mother. Here—give me a kiss, and then I'll go. . . .

MOTHER: I'll come out with you to the car.

ADAMS: No. It's raining. Stay here at the door. Hey—what is this? Tears? I thought you promised me you wouldn't cry.

MOTHER: I know, dear. I'm sorry. But I—do hate to see you go.

ADAMS: I'll be back. I'll only be on the coast three months.

MOTHER: Oh—it isn't that. It's just—the trip. Ronald—I wish you weren't driving.

ADAMS: Oh—mother. There you go again. People do it every day.

MOTHER: I know. But you'll be careful, won't you? Promise me you'll be extra careful. Don't fall asleep—or drive fast—or pick up any strangers on the road. . . .

ADAMS: Lord, no. You'd think I was still seventeen to hear you talk.

MOTHER: And wire me as soon as you get to Hollywood, won't you, son?

ADAMS: Of course I will. Now don't you worry. There isn't anything going to happen. It's just eight days of perfectly simply driving on smooth, decent, civilized roads, with a hotdog or a hamburger stand every ten miles. . . . (Fade)

SOUND: (Auto hum)

MUSIC: (In)

ADAMS: I was in excellent spirits. The drive ahead of me seemed like a lark. But I reckoned without him.

MUSIC: (Changes to something weird and empty)

ADAMS: Crossing Brooklyn Bridge that morning in the rain, I saw a man leaning against the cables. He seemed to be waiting for a lift. There were spots of fresh rain on his shoulders. He was carrying a cheap overnight bag in one hand. He was thin, nondescript, with a cap pulled down over his eyes. He stepped off the walk and if I hadn't swerved, I'd have hit him.

SOUND: (Terrific skidding.)

MUSIC: (In)

ADAMS: I would have forgotten him completely, except that just an hour after, while crossing the Pulaski Skyway over the Jersey flats, I saw him again. He was standing now, with one thumb pointing west. I couldn't figure out how he'd got there, but I thought probably one of those fast trucks had picked him up, beaten me to the Skyway, and let him off. I didn't stop for him. Then—late that night, I saw him again. (Pause) It was on the new Pennsylvania Turnpike between Harrisburg and Pittsburgh. It's one hundred and seventy-five miles long, with a very high speed limit. I was just slowing down for one of the tunnels—when I saw him—standing under an arc light by the side of the road. I could see him quite distinctly. The bag, the cap, even the spots of fresh rain spattered over his shoulders. He hailed me this time. . . .

VOICE (Very spooky and faint):

HIKER



Hall-ooo... (Echo as through tunnel) Hall-ooo...!

ADAMS: I stepped on the gas like a shot. That's lonely country, and I had no intention of stopping. Besides, the coincidence, or whatever it was, gave me the willies. I stopped at the next gas station.

SOUND: (Auto tires screeching to stop... horn honk)

MECHANIC: Yes, sir.

ADAMS: Fill her up.

MECHANIC: Certainly, sir.

SOUND: (Gas being put into car... bell tinkles, etc.)

MECHANIC: Nice night, isn't it?

ADAMS: Yes. It — hasn't been raining here recently, has it?

MECHANIC: Not a drop of rain all week.

ADAMS: Hm. I suppose that hasn't done your business any harm.

MECHANIC: Oh — people drive through here all kinds of weather. Mostly business, you know. There aren't many pleasure cars out on the Turnpike this season of the year.

ADAMS: I suppose not. (casually) What about hitch hikers?

MECHANIC: (half laughing): Hitch hikers here? They'd be a sight for sore eyes.

ADAMS: Why?

MECHANIC: A guy'd be a fool who started out to hitch rides on this road. Look at it. It's one hundred and seventy-five miles long, there's practically no speed limit, and it's a straightaway. Now what car is going to stop to pick up a guy under those conditions? Would you stop?

ADAMS: No. (Slowly, with puzzled emphasis) Then you've never seen anybody?

MECHANIC: Nope. Mebbe they get the lift before the Turnpike starts — just before the toll house — but then it'd be a mighty long ride. Most cars would not want to pick up a guy for that long a ride. And you know — this is pretty lonesome country here — mountains, and woods... You ain't seen anybody like that, have you?

ADAMS: No. (Quickly) Oh no, not

at all. It was — just a — technical question.

MECHANIC: I see. Well — that'll be just a dollar forty-nine.

SOUND: (Auto hum up)

MUSIC: (Changing)

ADAMS: The thing gradually passed from my mind, as sheer coincidence. I had a good night's sleep in Pittsburgh. I did not think about the man all next day — until just outside of Zanesville, Ohio, I saw him again.

MUSIC: (Dark, ominous note)

ADAMS: It was a bright sunshiny afternoon. The peaceful Ohio fields, brown with the autumn stubble, lay dreaming in the golden light. I was driving slowly, drinking it in, when the road suddenly ended in a detour. In front of the barrier, he was standing.

MUSIC: (In)

ADAMS: Let me explain about his appearance before I go on. I repeat. There was nothing sinister about him. He was as drab as a mud fence. Nor was his attitude menacing. He merely stood there, waiting, drooping a little, the cheap overnight bag in his hand. He looked as though he had been waiting for hours. Then he looked up. He started to walk forward.

VOICE (Far off): Hall-ooo...!

SOUND: (Gears jamming... sound of motor turning over hard... nervous accelerator)

VOICE (Closer): Hall... oooo...!

ADAMS (Panicky): No. Not just now.

VOICE (Closer): Going to California?

ADAMS (As though sweating blood): No. Not today. The other way. Going to New York. Sorry... sorry....

SOUND: (Car starts with squeal of wheels on dirt... into auto hum)

MUSIC: (In)

ADAMS: After I got the car back onto the road again, I felt like a fool. Yet the thought of picking him up, of having him sit beside me was somehow unbearable. Yet, at the same time, I felt, more than ever, unspeakably alone.

SOUND: (Auto hum up)

ADAMS: Hour after hour went by. The fields, the towns ticked off, one by one. The lights changed. I knew now that I was going to see him again. And though I dreaded the sight, I caught myself searching the side of the road, waiting for him to appear.

SOUND: (Auto hum up... car screeches to a halt... impatient honk two or three times... door being unbolted)

SLEEPY MAN'S VOICE: Yep? What is it? What do you want?

ADAMS (Breathless): You sell sandwiches and pop here, don't you?

VOICE (Cranky): Yep. We do. In the daytime. But we're closed up now.

ADAMS: I know. But — I was wondering if you could possibly let me have a cup of coffee — black coffee.

VOICE: Not at this time of night, mister. My wife's the cook and she's in bed.

SOUND: (Door squeaking on hinges as though being closed)

ADAMS: Don't shut the door. (Shakily) Listen — just a minute ago, there was a man standing here — right beside this stand — a suspicious looking man.

WOMAN'S VOICE (from distance): Hen-ry? Who is it, Henry?

HENRY: It's nobuddy, mother. Just a feller thinks he wants a cup of coffee.

ADAMS: I don't mean to disturb you. But you see, I was driving along — when I just happened to look — and there he was....

HENRY: What was he doing?

ADAMS: Nothing. He ran off — when I stopped the car.

HENRY: Then what of it? That's nothing to wake a man in the middle of his sleep about. (Sternly) Young man, I've got a good mind to turn you over to the sheriff.

Who was the drab man he kept meeting

on the road — a ghost?

ADAMS: But—I—

HENRY: You've been taking a nip, that's what you've been doing. And you haven't got anything better to do than to wake decent folk out of their hard-earned sleep. Get going. Go on.

ADAMS: I got into the car again, and drove on slowly. (*Auto hum up*) I was beginning to hate the car. If I could have found a place to stop . . . to rest a little. But I was in the Ozark Mountains of Missouri now. The few resort places there were closed. Only an occasional log cabin, seemingly deserted, broke the monotony of the wild wooded landscape. I had seen him at that roadside stand; I knew I would see him again—perhaps at the next turn of the road. I knew I had to do something. I didn't know who this man was or what he wanted of me.

SOUND: (*Auto hum up. Slow down. Stop. Door opening*)

ADAMS: Hello, there. Like a ride?

GIRL: What do you think? How far you going?

ADAMS: Amarillo . . . I'll take you to Amarillo.

GIRL: Gee!

SOUND: (*Door close—car starts*)

MUSIC: (*In*)

GIRL: Gee, what a break this is. A swell car, a decent guy, and driving all the way to Amarillo. All I been getting so far is trucks.

ADAMS: Hitchhike much?

GIRL: Sure. Only it's tough sometimes, in these great open spaces, to get the breaks.

ADAMS: I should think it would be. Though I'll bet if you get a good pick-up in a fast car, you can get to places faster than—say, another person, in another car?

GIRL: I don't get you.

ADAMS: Well, take me, for instance. Suppose I'm driving across the country, say, at a nice steady clip of about forty-five miles an hour. Couldn't a girl like you, just standing beside the road, waiting for lifts, beat me to town—provided she got picked up every time in a car doing from sixty-five to seventy miles an hour?

GIRL: I dunno. What difference does it make?

ADAMS: Oh—no difference. It's just a—crazy idea I had sitting here in the car.

GIRL (*Laughing*): Imagine spending your time in a swell car thinking of things like that! (*Admiringly*) If I was a good-looking fellow like yourself, why—I'd just enjoy myself—every minute of the time. I'd sit back, and relax, and if I saw a good-looking girl along the side of the road. . . . (*Sharply*) Hey! Look out!

ADAMS (*Breathlessly*): Did you see him too?

GIRL: See who?

ADAMS: That man. Standing beside the barbed wire fence.

GIRL: I didn't see—anybody. There wasn't nothing, but a bunch of steers—and the barbed wire fence. What did you think you was doing? Trying to run into the barbed wire fence?

ADAMS: There was a man there, I tell you . . . a thin gray man, with an overnight bag in his hand. He's a sort of—phantom. I'm trying to get rid of him—or else prove that he's real. But (*desperately*) you say you didn't see him back there? You're sure?

GIRL (*Queerly*): I didn't see a soul.

ADAMS: Watch for him the next time, then. Keep watching. Keep your eyes peeled on the road. He'll turn up again—maybe any minute now. (*Excitedly*) There. Look there—

SOUND: (*Auto sharply veering and skidding. Girl screams*) Crash of car going into barbed wire fence. Frightened lowing of steer.)

GIRL: How does this door work? I—I'm gettin' outta here.

ADAMS: Did you see him that time?

GIRL (*Sharply*): No. I didn't see him that time. And personally, mister, I don't expect never to see him. All I want to do is to go on living . . .

ADAMS: I'm sorry. I—I don't know what came over me. (*Frightened*) Please don't go. You can't go. Listen, how would you like to go to California? I'll drive you to California.

GIRL: Seeing pink elephants all the way? No thanks.

SOUND: (*Door opening*)

ADAMS: Listen. Please. For just one minute. Maybe you think I am half cracked. But this man. You see, I've been seeing this man all the way across the country. He's been following me. And if you could only help me—stay with me—until I reach the coast—

GIRL: You know what I think you need, big boy? Just a good dose of sleep. . . . There, I got it now.

SOUND: (*Door opens . . . slams*)

ADAMS: No, You can't go.

GIRL (*Screams*): Leave your hands off a me, do you hear! Leave your—

ADAMS: Come back here, please, come back.

SOUND: (*Struggle . . . slap . . . footsteps running away on gravel . . . lowing of steers*)

ADAMS: She ran from me, as though I were a monster. A few minutes later, I saw a passing truck pick her up.

SOUND: (*Lowling of steer up*)

ADAMS: I was in the heart of the great Texas prairies. There wasn't a car on the road after the truck went by.

I tried to figure out what to do, how to get hold of myself. If I could find a place to rest. Or even, if I could sleep right here in the car for a few hours, along the side of the road . . . I was getting my winter overcoat out of the back seat to use as a blanket, (*Hall-ooo*) when I saw him coming toward me (*Hall-ooo*), emerging from the herd of moving steer . . .

VOICE: Hall-ooo . . . Hall-ooo. . . .

SOUND: (*Auto starting violently . . . up to steady hum*)

MUSIC: (*In*)

ADAMS: I didn't wait for him to come any closer. Perhaps I should have spoken to him then, fought it out then and there. For now he began to be everywhere. Whenever I stopped, even for a moment—for gas, for oil, for a drink of pop, a cup of coffee, a sandwich—he was there.

MUSIC: (*Faster*)

ADAMS: I saw him standing outside the auto camp in Amarillo that night, when I dared to slow down . . . He was outside the Navajo Reservation, where I stopped to check my tires. I saw him in Albuquerque where I bought twelve gallons of gas . . . I was afraid now, afraid to stop. I began to drive faster and faster. I was in the great arid mesa country of New Mexico.

MUSIC: (*Faster*)

ADAMS: But now he didn't even wait for me to stop. Unless I drove at eighty-five miles an hour over those endless roads—he waited for me at every other mile. I would see his figure, shadowless, flitting before me over the cold and lifeless ground.

MUSIC: (*Strikes sinister note of finality*)

ADAMS: I was beside myself when I finally reached Gallup, New Mexico, this morning. This is an auto camp here—cold, almost deserted at this time of year. I went inside, and asked if there was a telephone. I had the feeling that if I could speak to someone familiar, someone that I loved, I could pull myself together.

SOUND: (*Nickel put in slot*)

OPERATOR: Number, please?

ADAMS: Long distance.

SOUND: (*Return of nickel: buzz*)

LONG DISTANCE: This is long distance.

ADAMS: I'd like to put in a call to my home in Brooklyn, New York. I'm Ronald Adams. The number is Beechwood 2-0828.

LONG DISTANCE: Thank you. What is your number?

ADAMS: 312.

LONG DISTANCE: New York for Gallup. (*Pause*)

(*Concluded on page 24*)



Teen-aged Katrin decides to become a "famous author" by taking a \$7 correspondence course in writing

Mama and the Higher Culture

by KATHRYN FORBES

BEFORE you read this story, meet the "members of the family" in the photograph above. From left to right they're Papa, Katrin (who tells the story), Nels, Mama, Christine, and Dagmar. You'll soon be seeing them in RKO's movie version of the play, *I Remember Mama*, which was adapted from the book, *Mama's Bank Account*.

Mama's Bank Account, from which this story is taken, is about the family and the fun they had together, even in the struggle to make ends meet. Mama was a Norwegian immigrant and she wasn't able to speak English the way her children did, but she loved them—and inspired them with her courage, honesty, and straight thinking.

We had our first boarder in the new house. Her name was Miss Durant, and she was a telephone operator who worked at night. We saw very little of her. At first, we children had understood that our new boarder was a man; we thought the name was "Mister Ann." And the first time Dagmar had seen her, she'd run crying to Mama that a strange lady had a key to our front door. Miss Durant didn't seem to mind the flurry, though. She was a tiny, quiet person who kept very much to her own room, the big front bedroom upstairs. Mama worried about Miss Durant because Miss Durant insisted upon all her vegetables being served raw—even the potatoes—and she wouldn't even taste the rich, nourishing soups Mama tried to tempt her with. Papa joked that the first big wind would

blow her away and rob us of our first boarder.

Miss Durant was a great reader, though. Her room was piled with magazines, and once she gave me a box of them to throw away. She had put string around the box, but instead of throwing the magazines away, I'd taken them up to my attic.

The family still hadn't got used to the big house. Mama loved the spacious kitchen and the large dining room. She and Papa had got a dining-room table that had six leaves in it, and when it was all opened out it would seat twenty people. Every Saturday we'd go down to the secondhand stores on McAllister Street and pick up chairs. Mama had her eye on a big brass bedstead and a carpet, and soon now we'd have another room furnished, and then we would get a couple more boarders.

There was a cubbyhole underneath the stairs, right off the first-floor hall. This Christine usurped and decorated with her three burnt-leather cushions; Aunt Sigrid's discarded bead portières; Uncle Chris's old Morris chair, and the brown jardinière that had got broken in the moving. She called her cubbyhole her "bood-war," and wouldn't let any of us in without a special invitation. Aunt Jenny said that "bood-war" had a—well, a "fast" sound, but that only made Christine more stubborn, and she wouldn't call it anything else.

Not to be outdone, I took over the attic. It was much too big and draughty to be made into any cozy bood-war, so I called it my "study," and loved

every foot of its bareness. I jeered at Christine's bead portières and boasted that my attic had a door and a key that locked. (It locked if you had a pair of pliers to help turn the rusty mechanism.)

Possession of the attic made up, to some extent, for the misery of being alternately ignored and taunted by my schoolmates at Winford High. For the very first time in my life, I had a place all my own. And for the first time in my life, I heard rain falling directly onto a roof. My attic skylight could be lifted up and held in place with a heavy piece of firewood. I would perch precariously on the sill and dream.

I would contemplate the rusty drainpipe that ascended the gloomy Karboe house next door. Only of course it wasn't a drainpipe, it was a trellis of ivy—and by such means would the young prince come to rescue the beautiful young princess held captive in the high tower.

"Romeo—ah, Romeo!" I would whisper dramatically.

Sometimes Romeo would remain stubbornly silent. Or I would get tired of saying his lines for him. So then I would put the skylight back into place, bar the door, and read the vivid magazines that Miss Durant had given me to throw away. I had hidden them in the dusty niche formed by the floor joists. I don't know what impulse made me hide them. Perhaps I knew that Mama would not approve of the brilliantly colored frontispieces. Especially the one that showed a leering individual busily engaged in choking a golden-haired lady. I knew quite well that Mama would not appreciate my favorite: the one where the terrible-looking Chinaman was about to plunge a curved dagger into the throat of his equally sinister-looking countryman.

The stories within were the most exciting I had ever read. Even the advertisements were good. The one that showed the big man in the tiger skin intrigued me briefly, and I toyed with the idea of suddenly acquiring bulging muscles and becoming the Strong Man of my neighborhood. But I discarded that thought the moment I saw the following advertisement:

"DO YOU WANT TO BECOME A WRITER?" it asked in large, clear type. And continued: **"WRITING SECRETS.** This complete Course in Motion Picture, Novel, Short Story, Poetry, Drama, Pageantry and Newspaper Technique yours for only \$7.00! USED BY ALL FAMOUS AUTHORS."

Why, how wonderful, I thought. So that's how it was done? If one only had seven dollars one could become a Famous Author overnight. Think of the money one could make! Money for Mama, for Papa, for Nels. Why, we could even go right down to one of the big furniture stores and order brand new furniture for all the rooms. All at one time! For that matter, Mama wouldn't have to run a boarding house any more. With all the money that I could make, none of the family would have to do any work at all.

And oh, wouldn't Aunt Jenny be jealous? All the Aunts, in fact. The next time they brought a box of clothes to us, I could say gaily: "Oh, but my goodness, we don't need any clothes. It is very kind of you, I'm sure" (I'd have to be polite, on account of Mama), "but just come see our new coats. Yes, they all have fur on the collars. Will you take a ride with us in our new automobile? And you won't mind if we stop at the Bank, will you? I simply cannot carry all this money around with me."

And at school, Miss Scanlon would tap on her desk with her pencil. "Girls," she would say. "Girls, we have a Famous Author in our midst. Stand up, Kathryn."

And the girls would clap, and they would quarrel among themselves as to which one would walk with me at recess. And I would make Hester and Madeline take Carmelita Vanetti into the "clique" along with me. Miss Grimes would probably brag to the Board of Education about me.

I sighed. It could all come true, too, if by some miracle I could just get this magic course. But with only seventeen cents —

Something about the finer print caught my eye. "Yours for five days' free trial," it said. "If you are not satisfied with the Course at the end of five days, return at absolutely no cost to yourself."

My goodness! Here was golden opportunity. With trembling hands, I clipped the coupon and got out the fancy letter paper Aunt Trina had given me the Christmas before.

I tried hard to make the letter sound grown-up and Famous Authorish.

"I have had," I wrote, "some success with my Writing Endeavors." (Well, I silenced my conscience, hadn't I always had an "A" in Composition?) "But now," I continued, "I wish to turn to the Broader Fields of Motion Picture, Novels, and Drama."

I signed it with a "Mrs" in front of my name. Surely that would make them think I was grown-up.

Two of my precious seventeen cents went for a stamp. The rest I invested in the largest notebook I could find. Five days were, after all, only five days, and I would have to copy the precious secrets in a hurry.

I planned to keep a bowl of warm water by my side as I wrote, so that I could bathe my aching fingers. Wasn't that what Mr. Edgar Allan Poe did when his hands got cramped from writing? I was willing — nay, anxious — to suffer for my art.

The days winged by. School was no longer a torture. I could stand being ignored for a little while.

"Just you wait," I told Carmelita mysteriously. "Just you wait. They'll be glad to have us for friends very soon now."

No longer did Mama have to call me three times before I tumbled reluctantly out of bed. I was the first one up in the morning now, and I haunted the front steps, watching for the mailman.

"Something is wrong with you, Kathryn?" Mama looked worried.

"Oh, no, Mama."

In my heart, I knew that Mama would not approve of what I had done. She would think that sending for the Course without planning to pay for it would be dishonest. To copy off the precious secrets and then send the Course back — that would be cheating. I couldn't see that it was any different from going down to the big department stores and saying to the saleslady, "I'm just looking, thank you." That's what Aunt Jenny did all the time.

I badgered the poor postman mercilessly. "When would I get my package?" He was so kind. He figured it all out for me on the back of an envelope. Six days going — six days coming — say two days for a little leeway — well, twelve days would be his guess.

I thanked him effusively. It was so important, I told him, that the package be delivered in the morning. Since in the afternoons I had to be in school, and since I didn't want the family to know — "It's a sort of present," I said, "for them all. A big surprise."

The postman nodded understandingly and assured me that the important package would be delivered to me personally, and in the morning.

Ah, but he was a most superior postman. I would, I promised myself, buy him a grand present out of my first big check. Perhaps — yes, a gold watch and chain.

But the postman's twelve days stretched to fifteen, to twenty, and still the eagerly awaited package failed to arrive. Sadly, I concluded that the people in New York were smarter than I'd thought and they hadn't been taken in by my grown-upness at all; not even by that "Mrs." in front of my name.

Maybe I'd have to change my daydreams around to include a rich husband. I could have him handsome, like Mr. William Hart, but it was a nuisance to have to wait to grow up. I wanted that money now.

Then, just as I was ready to give up hope — to relinquish my great riches — the package arrived. Mama had taken Baby Kaaren and gone over to Aunt Jenny's, and I was alone with my joy.

(Continued on page 21)



BKO Radio Pictures

Two of Katrin's aunts come for tea and to jeer at Mama's simple ways.

Mr. Merrill of "The Met"

NOT so many years ago, a young baseball player was trying out for the Brooklyn Dodgers. After viewing the boy's talent, Leo Durocher shooed him off the diamond with the blunt verdict, "You'd better find some other way to make a living."

A disappointed young man headed for the shower room. However, the cold water of the shower revived his spirits a little, and he began to sing. "Lippy," passing by the shower room, heard the warbling and called out, "And you'd better not try to sing for a living, either!"

This time Mr. Durocher was wrong. Because the Brooklyn boy under the cold water was Robert Merrill, who today is definitely a Big Baritone on the big stage at New York's Metropolitan Opera Company. Or maybe you know him as the fellow who put *The Whiffenpoof Song* in the juke-boxes of the nation last spring. Possibly you know him as the star of the RCA Victor show (NBC, Sunday, 2:00 p.m. EST).

THE story of Bob Merrill and "the Met" is more than just another success story. Bob's crashing the Met represents a whole new trend in American opera.

Throughout its history, the Met was known as one of the most "anti-American organizations in America." It earned this description because of its longtime preference for foreign opera stars. This preference sprang from the fact that many opera-lovers disdained any music that came out of America. Not only was there a widespread feeling that all real musical talent must come from Europe, the "seat of culture," but the Met's management felt that a foreign singer had more "glamour."

With these odds against them, American singers had two choices. They could give up their hopes for an operatic career. Or they could go to Europe and study for several years, and then sing on the European concert stage. When Paris and Rome acclaimed their talents, the Met might invite them back to sing in their native land. This was what Lawrence Tibbett, Risé Stevens, Dorothy Kirsten, and many others had to do.

Unfortunately, few young Americans could afford a European debut. So New York's big opera house continued to feature the stars of Europe.

How then do we account for the current popularity of Robert Merrill who has never been in Europe and who learned all the music he knows in New York City? During the war, many of

... or a Baritone from Brooklyn

the foreign stars were suddenly unavailable. The Met, in desperation, began to search the ranks of American singers. It was out of such a search that Robert Merrill was discovered when he sang on the *Metropolitan Auditions of the Air*.

Bob is only one of a group of young Americans who now populate the front ranks of the Met. What's more, it looks as if the trend were here to stay. The Met has finally discovered America!

We nabbed Bob for an interview the other afternoon after rehearsal. We wanted to get the "inside story" on how Brooklyn ballplayers become big-time baritones. For ballplayer he was. Although he didn't make Durocher's team, Bob did earn some "spot cash" for a time as pitcher for the Kings Team, a semi-pro baseball club.

When Bob was a student at New Utrecht High in Brooklyn, he considered singing pretty "sissified."

"I was in the glee club," he admits, "but I was a bashful kid and hated to sing solos. It was my mother who wanted me to become a singer. She had been a concert vocalist herself. I finally told her I'd sing, but that I would be a crooner—Crosby style!" Bob grinned. (Crosby is still one of Bob's heroes.)

"When I was 16," Bob recollects, "my mother took me to the Met for a performance of *Il Trovatore*. That did it. I was inspired. I found myself a teacher and began to study singing. However, it was 12 years before I landed in opera."

"I got my big break in 1945 when I won first prize on the Met's *Auditions of the Air*."

In two short years of limelight, Bob has become one of the best-known, best-liked singers in America. He has 15 operatic roles in his repertoire. And he's continually studying so that he will be able to do bigger and better roles. Nor does he expend all his vocal energy on opera; his recordings of semi-classics have been best-sellers.

"I also have an ambition to act on the legitimate stage sometime," Bob confessed. "This interest probably started in the days when I was supporting myself in vaudeville—although about all I did then was to play 'straight man' to some struggling young comedians like Red Skelton and Danny Kaye."

Bob is keenly interested in the future of American opera. At the moment he's sponsoring a contest, offering \$1,000



Philadelphia Inquirer

Student at Northeast H. S. (Phila., Pa.) gives award to Robert Merrill.

to the composer who writes the best one-act opera.

"My purpose isn't entirely unselfish," Bob confided to us. "There's one qualification to the contest—the baritone has to win the girl! He never does in the old operas, you know."

Bob's advice to would-be Met stars: "Find out first whether you really have talent. Go to a good friend who knows music and who has your interests at heart and get an honest appraisal of your ability. If you do have what it takes, work hard. A singer should study music when he is young, so that he can concentrate on building a repertoire later."

BOB claims one of the biggest thrills of his career came recently when he had an opportunity to go to the rescue of his high school alma mater.

"The instruments of the New Utrecht High School band were in bad need of repair. It was going to cost \$1,500, and the Board of Education couldn't supply the money. I volunteered to go back to the school and stage a benefit concert to raise the money. We raised it all right! And it gave me a wonderful feeling to have been able to help."

Bob's ability to "pack 'em in" at a high school concert was no surprise to us. Two years ago when he gave a special performance of *Carmen* for high school students at the Met, he was so violently applauded by 3,700 squealing bobby-soxers that the New York newspapers felt obliged to report this operatic phenomenon on their front pages.

It looks as if the baritone from Brooklyn has scored a home run.

Don't Be a Clothes Dummy

(Concluded from page 13)

In the dress department Phyllis headed straight for the size 12 rack.

"Say, I go for this one!" Ted exclaimed, pointing to a pink print frock. "It's too light," said Phyllis positively. "I'd have to spend a fortune on cleaner's bills. Also, that draped skirt is too fussy. I like simple things with good lines. You can always dress them up with accessories and jewelry."

"Well, how about that plain navy blue?" asked Ted helpfully.

"That is pretty," Phyllis admitted. Then she looked at the dress more closely. "The material is sleazy. It won't hold its shape. The dress has only a tiny hem, and the belt just has a paper backing—it'll fall apart in no time. The button holes aren't finished off nicely, either."

"O.K., you're on your own," Ted said.

Armed with three dresses, Phyllis departed to the fitting room. After what seemed like an eternity to Ted, his sister reappeared, wearing a simple green rayon frock with a full skirt and a plain bodice.

"The other two needed too much alteration," Phyllis said. "How do you like this?"

"Looks wonderful!" her twin commented—and meant it.

If the Shoe Fits

"Brown suede pumps with medium heels, please," Phyllis told the saleslady in the shoe department. "Size 8½ A."

After putting on the brown suede pumps the salesgirl brought her, Phyllis walked over to the wall mirror. "They feel comfortable enough," she told Ted. "Just need a little breaking in."

You're walking into trouble, Phyllis. You shouldn't buy size in shoes; you should buy fit. Also, you shouldn't have to "break in" new shoes. Here's the test:

1. When you stand with your feet close together, the shoes should touch at the heel, and just behind the joints of the big toes. The big joint of your toe should come just where the sole rounds in on the inside edge.

2. You need a half inch of space beyond the toe of a round-toed shoe. If the shoes are pointed, there should be even more space.

3. The vamp (the front, upper part of the shoe) should not press on the top of the foot back of the toes. Your heel should be centered exactly in the heel seat of the shoe.

4. The upper rim of the shoe should

fit smoothly against your foot—no gaps or bulges.

At the hosiery counter, Phyllis asked for two pairs of nylons, size 9½.

Know Your Hose

Examining the stockings for imperfections, Phyllis gently stretched the tops, the ankles, and the feet. "Elasticity is the important thing in stockings," she explained to Ted. "If those three points stretch easily, and resume their shape, the stockings will fit better and wear longer. These are fine," she told the salesgirl. "May I also see some white wool anklets, size 10½?"

"Why 10½?" demanded Ted curiously. "You asked for size 9½ in the nylons. Do your feet stretch in anklets?"

"No, but the anklets shrink in water," Phyllis retorted. "Why do you think your wool socks pop holes so quickly? They shrink the first time they're washed; I can't afford such extravagances."

Care vs. Wear-and-Tear

If Ted and Phyllis are going to follow through on their "Let's Eliminate Extravagance" campaign, they'll have to take care of their clothes. Here's a list of do's and don'ts which they may find helpful:

Woolens

1. Wool jackets, skirts, and slacks should be brushed thoroughly each time you wear them. Be sure to empty the pockets and hang up your clothes as soon as you take them off.

2. Spots should be cleaned immediately with a cleaning fluid or water, depending on the nature of the spots.

3. Ripped hems, linings, etc., should be mended immediately.

4. To remove a "shiny" look, press



Owen, Cartoons-of-the-Month

"No, I'm not particular—just any make of suspenders will do!"

wool lightly, first covering it with a damp cloth.

Shirts

1. Replace lost buttons immediately; darn or patch rips and holes.

2. Turn up the collars on shirts when you put them in the laundry. They'll be laundered with the collars unfolded and will wear longer.

3. Request that your shirts be given only a light dose of starch.

Ties

1. Clean spots on ties immediately with cleaning fluid or water.

2. Hang up silk and rayon ties. Roll knitted ties; keep them in a drawer.

Shoes

1. Clean your shoes regularly, always removing mud and dirt first. Never polish shoes when they're wet.

2. On calf and kid, rub a neutral cream. On patent leather, apply petroleum jelly. Brush suede shoes lightly with a rubber brush or soft steel brush.

3. Never place wet shoes near heat. Instead, insert shoe trees—or stuff paper in the toes—wipe off excess moisture, and let them dry slowly.

4. Keep shoe trees or paper in your shoes; have heels and soles repaired regularly.

Hose

1. Wash socks and stockings as soon as you take them off. Use lukewarm water, squeezing soap suds through them gently. Never wring them out. Roll stockings in a towel until wetness is gone and they're only damp.

2. Darn holes immediately with matching thread.

3. When putting on hose, especially nylons or rayons, don't pull at them. Roll them first, slip your foot through the roll, and unroll them carefully.

Rayons and cottons

1. Always wash—never dry clean—cotton blouses, dresses, etc. Wash colored things separately. If possible, remove colored trim from white clothing and always remove shoulder pads before washing.

2. Some rayons are washable; others will shrink, fade, or lose their finish. Never wash rayon unless the label, or the salesperson, assures you that it is safe. If label gives washing instructions, follow them. If not, use same methods described for cotton (above). Press with warm iron on wrong side when slightly damp.

3. Before sending anything to the cleaner, make all necessary repairs and remove trimmings, such as belts and buttons. Point out particularly bad spots to cleaner so he can "spot clean" them, if necessary.

The Higher Culture

(Continued from page 18)

I dashed up to my attic, my heart thudding with anticipation. With fumbling, nervous fingers, I opened the package. My Open Sesame to Success!

There were seven gray little pamphlets.

Eagerly I skimmed through them, hunting frantically for the Secret Technique of Famous Authors. But alas, the long, involved paragraphs were difficult to understand; the print was small and faded, and the text abounded with unfamiliar words.

I was dismayed, but still hopeful. This was, after all, the Higher Culture that Miss Scanlon was always talking about, and perhaps it wasn't so easy to understand. I went downstairs and borrowed Nels's dictionary, but it didn't help much. Maybe I would understand them better some other time. Tomorrow. Yes, I promised myself, tomorrow I would read them thoroughly. Tomorrow, I would start copying off the precious secrets.

But one tomorrow after another marched by, and I did not get back to the pamphlets. Other interesting things were going on. Most important, Carmelita and I had become Best Friends. I became acquainted with the Vanetti family and was utterly fascinated by them.

Rose, Carmelita's older sister, worked at the Five-and-Ten down on Mission Street, and was going steady with the assistant manager. He came to see her almost every night and brought her big boxes of candy, which she gave to us because candy made her face break out.

There were three Vanetti boys, named — every one of them — Joseph. And no one in the family seemed to think that an unusual thing. "Oh," they would shrug, "Mama, she likes the name Joseph."

I would stay at Carmelita's just as late as I dared, to be there when Mrs. Vanetti went out on her porch to scream, "Joseph! Joseph! Joseph! Come home to the dinner!" And to hear three assorted voices answer "Com-ing, Mama!"

Then Christine's class took up volley ball, and because Carmelita and I were volley-ball players from way back, we immediately appointed ourselves coaches and mentors and trained them mercilessly after school and at every recess.

In truth, I had completely forgotten about the "How to Become a Famous Author" Course until I received a letter from New York.

"We remind you," they chided gently, "that your remittance of \$7.00 has not been received. Inasmuch as you

kept the Course over the specified five-day trial period, the amount is now due and payable." Hoping to hear from me immediately, they were sincerely mine.

I finally learned what the phrase "plumbing the nethermost depths of despair" really meant. Oh, how could I have kept the pamphlets too long? A frantic consultation with the calendar assured me that I had. Exactly sixteen days too long.

Where was I to ever get *seven whole dollars*? I, whose father worked hard and long, whose mother was taking in boarders to help support us? Panic-stricken, I rushed to Carmelita. What, I wailed, was I going to do?

"You might," she suggested, "get children to take care of after school."

Our usual pay was ten cents a child. Feverishly I added and subtracted. How could I take care of seventy children within the thirty-day limit the New York people had given me?

Carmelita shrugged. "Perhaps the Nine Day Novena — it would help."

But I was not a Catholic, and we were uncertain as to whether Nine Day Novenas would work out under those circumstances.

All the while Carmelita and I badgered neighbors to let us take care of their children, long, official letters kept coming addressed to me, each succeeding letter more sternly worded. I became more and more frightened.

In one last, ultimate gesture of despair, I packed the straw suitcase and hid it in my attic. I had decided that it would be far better for Mama to have one less daughter than one who would have to go to jail. And oh, I mourned, how hopeful Mama had been that Winford High was going to make me into a little lady!

It was Carmelita who finally brought the first ray of hope into my darkness. She had found a newspaper, the *Examiner*, that was offering a fifty-dollar first prize for the best essay on Americanism. And not only that, we read, but it also offered a second prize of twenty dollars and three prizes of ten dollars. "You see?" Carmelita comforted. "With the fine Course, you are sure to win one of the prizes."

I sobbed with relief. *Of course!* Very probably I'd win the first prize. My goodness, I'd have forty-three dollars left over.

We read on. The contest closed in nine days.

While I had every confidence in my seven-dollar How-to-Become-a-Writer pamphlets, something about that nine days seemed to me to be a sign — a portent.

"Tell me again," I said to Carmelita, "about this Novena business."

She explained carefully. One went to Mass for nine days and said prayers for one's intentions.

That, I said, would work out fine. She could make the Novena; I would write the essay.

"But," she reminded me, "it is very hard for me to awaken in the mornings. How will I be able to get to church before school?"

That, too, was easy. Since she would be doing it entirely for me, what kind of a friend would I be if I could not wake her in time?

The mornings were foggy and cold, but Carmelita never complained. Every dawn found me outside her window, tapping impatiently on the glass. Within five minutes she would be out, yawning and rubbing her eyes, but wearing her Sunday hat. I would escort her to the doors of the church, then run home to consult my pamphlets and work on my essay.

On the closing day of the contest, we skated all the way downtown to the Examiner Building to deposit the essay. We weren't going to trust any post office or mailbox. Besides, we had no money for stamps.

We discovered two neighbors who had the *Examiner* delivered to their doors, and we took turns sneaking their papers and following news of the judging of the contest.

Finally, those welcome words, "See tomorrow's EXAMINER for the list of the essay winners."

Carmelita and I were huddled on the neighbor's steps when the paper boy came by. We waited until he was out of sight, then ruthlessly tore open the neatly folded newspaper.

Carmelita's shaking finger traced down the page. First Prize Winner — Second Prize Winner — Third Prize Winner. My name wasn't there! Fourth — Fifth — We looked at each other with frightened eyes and started reading again. Ah — my name!

I had got forty-fifth Honorable Mention.

But no prize.

Carmelita blew her nose while I rubbed my eyes hard.

"I didn't study the Course hard enough," I said.

"Oh, no," my friend protested, "it must have been my fault. One morning I fell asleep in church and four times I yawned."

I had finally reached the end of my rope. I said a long farewell to Carmelita and went into the house to find Mama. I coaxed her upstairs to my attic, seated her in the one comfortable chair, and told her everything.

"It means so much to you, Katrin, this writing?" Mama questioned me.

"Oh, Mama, yes!" I cried.

I sobbed loudly. Some day, I assured her, I would write great books. "It is something within me, Mama. Right

(Concluded on page 23)

GIRL dates BOY

IT'S HERE!
WHAT'S HERE?
LEAP YEAR!!!!

... the shouting's just in case you didn't notice the "switcheroo" our type-writer pulled on our faithful old title this week. We couldn't control it — cross our fingers and hope to drop dead! It absolutely insisted it was the girls' turn to name their poison.

So, we advise you menfolk to turn to the sports page today, while we give the girls a few tips on how to out-Hawkins the famous Sadie.

Gather 'round, girls. This is a party plot. And it's designed to answer some of your persistent questions on how to get into circulation, how to let "that certain boy" know you think he's "special," etc. Maybe it will even answer some of those minor problems such as — what kind of an affair can your girls' club sponsor to raise some cash.

Since Leap Year comes but once in four, and since the boys may not like you to do too much leaping even then, we suggest you impress them with one big celebration. In case you've worn the patches off a Dogpatch Party, we've polished up another formula for a leap year party.

This time it's a tea dance (after school from 4:00 to 6:00 p.m.). And with apologies to Lewis Carroll, we're calling it a March Hare Hop. For what could be madder or gayer than an *Alice in Wonderland* atmosphere! Here's how:

We suggest a tea dance because that solves the transportation problem. A girl can simply call for her hero after his last class and escort him to the school gym or wherever the festivities are taking place.

Problem No. One is to get your dance well publicized. You'll want to get all the girls in your class or in your school to come. Only by rounding up enough girls to furnish escorts for most of the boys in your school will you really impress the boys with your efficiency. Besides, they'll enjoy being "the pursued" more if all their friends are victims of the fun, too.

Since our suggestion is for a March party, you have a month or more to perfect your plans and your publicity. To build suspense and enthusiasm for the dance, you might prepare a barrage of posters, gaily decorated with some of the *Wonderland* characters. Posters might ask at the top: *What Did Tweedle-Dum Say to Tweedle-Dee?* Answer at the bottom: *Let's Go to the March Hare Hop!* Or: *What Did the*



By Gay Head

Mock Turtle Say to the Gryphon? Answer: Let's Go to the M.H.H.!

Or a little variation: *Why was the White Rabbit Looking for His Gloves? Answer: Because He Was Going to the March Hare Hop!*

Why Was the Mad Hatter So Mad? Answer, of course: Because No One Invited Him to the March Hare Hop!

And finally: *Don't Be a Dodo! Come to the March Hare Hop!* You can use your posters for dance decorations, too.

For refreshments at the dance, set up a long tea table, and let someone dressed as a Mad Hatter preside.

Incidentally, your March Hare Hop is the ideal occasion for getting any dating "peeves" off your chest — in a very subtle way. How? Simply by showing the lads how things *should* be done. In order to make your campaign 100% effective, have your dance committee mimeograph a sheet of date directions to be handed out to all girls who buy their tickets for the dance in

advance. Your date directions might read something like this:

GIRL DATES BOY

(Look . . . before you leap!)

1. This dance is NOT just an excuse for you to snag a date; it's a party for the boys — the best of the year, we hope. You pay all the bills and lay all the plans.

2. Make your date at least a week in advance of the dance.

3. When inviting a boy, don't stall around with silly questions such as "What-cha gonna be doing the afternoon of March 4th?" or "Got a date for the dance yet?" Come right out and ask him to go with you.

4. Think twice before inviting that supersonic sheik who dated you *only* once or maybe *never*, instead of good old Teddy who takes you to the movies every other Saturday night. You know what you think of the boys who sit in your living room on week-nights and then invite another girl to the Big Prom.

5. Call your date up a few days before the dance, and ask what color shirt and tie he will be wearing to the dance. When he wants to know why, just tell him you don't want to send him talisman roses, if he's going to wear a pink shirt. When you find out his color scheme, you may order a boutonniere of an appropriate color through our dance committee. Price: ten cents. It will be delivered to the man of your choice during the last period of school just before the dance.

(If your school has discontinued the practice of sending corsages for dances, as many schools have, you may not want to suggest a revival of the custom by sending the boys boutonnières. In that case, you might make Direction No. Five of a comic nature. Suggest the girls inquire about their dates' costumes, and then make them vegetable corsages in harmonic colors.)

6. Arrange to call for your date at his home room at 3:45. And be prompt!

7. See that he meets all the members of the hostess committee; and be sure to speak to the chaperones, first thing.

8. See that he gets to dance with many girls. Arrange ahead of time to trade dances with other girls you know. Since we want all the boys to have a real whirl, several members of our dance committee are coming stag. They will start cutting in. If they cut in on you and your date, don't retire to the sidelines. Instead, cut in on another couple and keep the party moving. However, don't desert your date entirely. He's your responsibility, and after awhile you should cut back, or else reclaim him at the end of a dance.

9. If you get "stuck" with a boy, sit one out; then start again; introduce him to someone else or exchange dances with "a friend." Be on the lookout for other girls who seem to be "stuck" and cut in on them if you're free. They'll cut back.

10. Not a word about the beautiful specimen you had a date with last night or the night before; at the moment your date is the O. and O.!

HAPPY LANDING!

The Higher Culture

(Concluded from page 21)

here!" I pounded my chest dramatically.

Mama picked up the little gray pamphlets. "It is all here, then, how to do these great things you plan?"

Right there, I assured her. All I had to do was study 'em.

"We will find the money," Mama said.

And when I threw myself into her arms in an agony of gratefulness, she patted my back soothingly.

The rest of the family, however, were not so understanding.

Nels gave me a disgusted look and Christine said right out loud that I was getting away with murder. But Mama had Papa send away the seven dollar money order and she clipped out the Honorable Mention column in the *Examiner* to show my name to Aunt Jenny.

Each night Mama asked me how I was getting along with my study of the Writing Course, and each night I gravely assured her that I was learning more and more.

Then it was report-card time. I had never in my life got anything lower than an A, so I didn't even bother to open the envelope. I just carried it home to Mama.

We were alone in the kitchen, and while she was looking at my card, I broke off a piece of freshly baked *flad-bröd*. Mama made a funny little sound. I looked up. She was staring at my card.

"A red letter F," she said slowly. "That is bad?"

"Bad?" I said. "My goodness, Mama, that's the very worst mark you can get. That's *failure*. Who got an F?"

"You did," Mama said. "In Composition."

I stared with horror at the incriminating mark. *Composition F?* That book report I'd failed to turn in —

Desperately, I tried to make excuses, but Mama wouldn't listen.

"Katrin," she said severely. "That Writing Course we pay the seven dollars for — you march right upstairs and get it."

I marched. In a hurry. Returning, I laid the pamphlets on the table.

"Now," Mama said sternly, "you will sit down and copy off every one of the lessons."

"All of them?" I wailed.

Mama nodded. "Every word."

"But, Mama, it will take me *forever*!"

"Then," Mama was firm, "then you had better get started."

So I did.

From Mama's Bank Account by Kathryn Forbes. Copyright, 1943, by Kathryn Forbes. Reprinted by permission of Harcourt, Brace and Company, Inc.

HIS NIBS

HEY MOM—MORE NABISCO SHREDDED WHEAT, PLEASE! I WANTA HAVE A REAL BUILD-UP FOR THE SKATING RACE THIS MORNING!

REMEMBER WHAT I PROMISED YOU IF YOU WIN, WILMER! HOW'D YA FEEL?

I'M RARIN' TO GO—AFTER THE SWEET BREAKFAST I HAD AND THE PRIZE YOU OFFERED IF I WIN!

PHOOEY ON THAT BREAKFAST TALK! IT'S SPEED THAT COUNTS NOW!

HANG ON, BUTCH! I'LL PULL YOU OUT!

BRRR—I'M COLD!

HEY, WILMER! BUTCH HAS FALLEN IN—THIN ICE!

AND BUTCH FADED AT THE FINISH! GUESS HE DIDN'T HAVE THE ENDURANCE!

HIS NIBS WINS!

IT'S REAL WHOLE WHEAT PACKED FULL OF SOLID NOURISHMENT

NABISCO SHREDDED WHEAT

Golden-good and full of hearty flavor — a breakfast with real "get up and go"! That's Nabisco Shredded Wheat — the original Niagara Falls Product.

BAKED BY NABISCO • NATIONAL BISCUIT COMPANY



OPERA

French Operatic Arias (RCA Victor). Maggie Teyte, soprano. Paul Morel conducts RCA Victor orchestra. If you've been shying away from opera as heavy, somber, or melodramatic music (- we once did -), this album of six 18th century French arias may give you a new lease on opera. All six are light, extremely lyric, and direct in expression. And you may even polish up your French a bit while listening. Most of that famous Teyte charm comes through in the recordings. Selections are from operas by Pergolesi, Monsigny, Dourlan, and Grétry.

PIANO CLASSICS

Chopin's Etudes (RCA Victor). Alexander Brailowsky, pianist. Calling all students of piano! If your allowance is in good shape, this eight-record album, which includes all 27 of Chopin's famous studies for the piano, will be a must. Written as technical explorations of the modern piano, Chopin did not stint on their artistic content. A delight to own. Thank you, Mr. Brailowsky!

Schumann's Kreisleriana - Eight Fantasies (Columbia). Claudio Arrau, pianist. It seems to be a Schumann year. And after half a dozen of those "Song of Love" anthology albums with their bits of this and bits of that, we were pleased to have some Schumann we could sink our ears into.

Kreisleriana is supposedly a musical portrait of an imaginary conductor, one Johannes Kreisler (an eccentric character in one of E.T.A. Hoffmann's imaginative Poe-like tales). Music critics, however, have said the composition comes nearer to being a self-portrait of the melancholy, moody Schumann. If you like subtle, mood-provoking music, we recommend this album. Performance by Arrau is good.

WITH SYMPHONY ORCHESTRA

Ibert's Escales - "Ports of Call" (RCA Victor). Pierre Monteux conducts San Francisco Symphony Orchestra. Sometimes this comes perilously close to being a score for a Cecil B. DeMille movie. However, the composer (a contemporary Frenchman) is a good musician, and you may find this very effective.

It is colorful, emotional music, lean-

ing heavily on mood and calculated to stir your senses quickly and directly. It is said to have been inspired by a Mediterranean cruise and sounds as if it was. In the impressionistic manner of Debussy, Ibert builds up a musical picture of mysterious ports in an exotic country. In several places he sounds much like your old friend Ravel.

IRISH SONGS

The Minstrel Boy, The Garden Where the Praties Grow, The Rose of Tralee, The Palatine's Daughter, A Little Bit of Heaven, A Ballynure Ballad, When Irish Eyes Are Smiling, The Young May Moon, and You'd Better Ask Me. (Columbia). Christopher Lynch, tenor. A very sweet tenor here. Chris is a real Irishman with a genuine feeling for the songs of his native land. The semi-classics and folk songs in the album have nice range, from humor to sentiment. A good party album.

JAZZ

Gimme a Pigfoot; Take Me for a Buggy Ride; Do Your Duty; I'm Down in the Dumps; See if I'll Care; Baby, Have Pity on Me; New Orleans Hop Scop Blues, and Nobody Knows You When You're Down and Out. (Columbia). Bessie Smith. A must buy for all jazz collectors. Columbia has reissued eight of the greatest songs by one of the all-time great blues singers. Don't miss Bessie's earthy, strident, and expressive singing.

Ostrich Walk, Satanic Blues, Bluin' the Blues, Original Dixieland One Step, Fidgety Feet, Farewell Blues, Mournin' Blues, and Sensation (RCA Victor). Irving Fazola and his Dixieland Band. Undistinguished New Orleans jazz. All the platters sound alike.



M.B. Blanchard

M. Blanchard in *The Saturday Review of Literature*
"I don't feel anything yet, do you?"

The Hitch Hiker

(Concluded from page 16)

NEW YORK OPERATOR: New York. LONG DISTANCE: Gallup, New Mexico, calling Beechwood 2-0828.

ADAMS: It was the middle of the morning. I knew Mother would be home. I pictured her, tall, white-haired, going about her tasks.

LONG DISTANCE: Will you please deposit three dollars and eighty-five cents for the first three minutes?

SOUND: (*Clunk of coins*)

LONG DISTANCE: Ready with Brooklyn - go ahead, please.

ADAMS: Hello.

MRS. WHITNEY: Mrs. Adams' residence.

ADAMS: Hello. Hello - Mother?

MRS. WHITNEY: Who is it you wished to speak to?

ADAMS: Why - who's this?

MRS. WHITNEY: Mrs. Whitney.

ADAMS: Mrs. Whitney? I don't know any Mrs. Whitney. Is this Beechwood 2-0828?

MRS. WHITNEY: Yes.

ADAMS: Where's my mother? Where's Mrs. Adams?

MRS. WHITNEY: Mrs. Adams is not at home. She is still in the hospital.

ADAMS: The hospital!

MRS. WHITNEY: She's been prostrated for five days. Nervous breakdown. But who is this calling?

ADAMS: Nervous breakdown? But - my mother was never nervous. . . .

MRS. WHITNEY: It's all since the death of her oldest son, Ronald.

ADAMS: Death of her oldest son, Ronald . . . ? Hey - what is this? What number is this?

MRS. WHITNEY: This is Beechwood 2-0828. It's all been very sudden. He was killed just six days ago in an automobile accident on Brooklyn Bridge.

OPERATOR (*Breaking in*): Your three minutes are up, sir. (*silence*)

OPERATOR: Your three minutes are up, sir. (*Pause*) Your three minutes are up, sir . . .

ADAMS: (*In a strange voice*): And so I am sitting here in this deserted auto camp in Gallup, New Mexico. I am trying to think. I am trying to get hold of myself. Otherwise, I shall go mad. . . . Outside it is night - the vast, soulless night of New Mexico. Ahead of me stretch a thousand miles of empty mesa, mountains, prairies - desert. Somewhere among them he is waiting for me. Somewhere I shall know who he is, and why he is waiting for me. Somewhere I shall know who he is, and who . . . I . . . am. . . .

MUSIC: (*Up*)

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"DON'T FENCE ME IN"



U. S. Dept. of Agriculture

**Bringing in the beans can be fun.
And look at all that sun tan!**

MAYBE you weren't born and raised "down where the tall corn grows." Maybe you can't tell your oats from your barley. Maybe you're a fellow like Jack Perry. Jack is a New York City lad, but he has always wanted to be a farmer.

A Summer in the Sun

"Two years ago I decided to test my enthusiasm with a summer in the sun," Jack grinned, when he stopped by our office recently. "Even if I wasn't cut out for a career in dungarees and a straw hat, I figured a farm job would be a good way to get out of the city for the summer, to earn some 'spot cash' for school clothes, and to develop a little muscle."

Or maybe you're a girl like Helen who lives in a Midwestern city. Helen wondered what *she* could do to help the starving people of the world. Last summer she helped an Iowa farmer's wife with chores and housework.

"It's easy to talk about world problems," she explained. "I decided it was time to do something—something that would help America produce a big crop so we *could* send food abroad."

Careers Ahead

"But that was only the beginning," Helen went on. "I found I liked country life. I'm going back to the farm this summer. And I've decided to specialize in home economics and become a home ec teacher—one who works with farm girls, helping them with their club projects in cooking, sewing, etc."

"My summer sold me, too," Jack said. "Next summer will be my third one on an upper New York State dairy

farm. And in September, I'm off to a state agricultural college for a four-year course in dairy farming.

"It seemed like a crazy idea, at first," Jack laughed, as he recollected his plan for the first summer. "But Mr. Martin—he's our school vocational counselor—told me about the Farm Cadet Corps. (The F. C. C. was organized by U. S. Dept. of Agriculture's Extension Service, but is now financed by individual cities or states.)

"The F. C. C. helps city youngsters find suitable farm work for the summer and supervises the work," Jack explained. "Our school cooperates with the program. After I talked with the F. C. C., I persuaded my chum Larry to sign up with me. Larry wants to be a mechanic. And his knowledge of machinery came in handy all summer. He fixed everything from the tractor to the cream separator.

"We met a swell crowd of boys and girls, too. George Moulian has become one of our best friends. George grew up on the farm next to the one where we worked. George knows farming backward and forward and is active in the Future Farmers of America and the 4-H Club. They give practical training for young people interested in farming. Many high schools in agricultural areas have these organizations."

"What qualifications should you have to become a farmer?" we asked.

Jack thought for a moment. "You should like outdoor life and working with living things. You must be willing to put in long hours. You must accept a life where you are tied down and can't go on long vacations."

"Remember, too," Helen interrupted, "that in some farming communities living conditions are not yet completely modernized. You may have to do without a bathtub, central heating, and even without electricity. These things are coming to our farms, but many farms do not have them as yet."

"That's true," Jack said, "and I also found that the farmer has to be a businessman. I advise prospective farmers to take courses in bookkeeping and arithmetic. A farmer has to keep records of crops, sales, etc. And he must know something about soils, marketing, and plant and animal diseases.

"Boys like George, who grow up on farms, learn many of these things first hand. But even many farm boys nowadays take special extension courses or go to college."

Farming Is Big Business

Modern farming is an organized business. In many areas family farms are decreasing in number and are being replaced by large farms which specialize in raising dairy herds, fruit, vegetables, etc. Such large farms often are owned by insurance companies, banks, or factories, and are managed by trained agricultural experts. However, the owners of small family-size farms are trying to meet this competition by joining buying and selling cooperatives, and by organizing farm work on a mechanized, business basis.

Trained farm specialists and ambitious young men with good farm backgrounds (like George) frequently make a good living. Even in hard times they can produce most of their food and fuel. Living expenses and taxes often are lower in the country than in the city.

In 1941 a large number of farm families averaged \$1,226 in cash and raised farm goods valued at \$397 for home use. Today the average is much higher. Living in the open and being your own boss are other rewards of farming.

It's true that a farmer is dependent on the weather. A late spring frost can wipe out his crops, and several dry summers can ruin him.

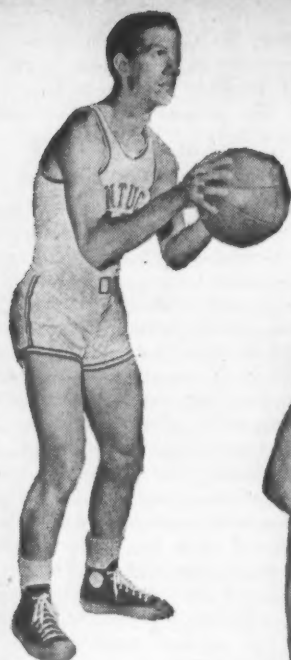
Getting Started

A city boy should become acquainted with a farming community by working summers. Then he can inquire about the prices of land, stock, and equipment which he needs to start the kind of farm he wants. Costs vary from place to place and according to the times. Right now prices are high.

Some beginning farmers start as hired hands and are paid by the month. Or else they work a farm on shares, giving the owner part of their crop. Later they may buy a place of their own on a monthly payment plan. (Qualified applicants can borrow money from the Federal Land Bank or from the Farm Security Administration.) Some boys become farm managers of large agricultural projects owned by a bank or insurance company.

Young men interested in farming can get further information by talking to their county agent or by writing to the U. S. Department of Agriculture, Washington 25, D. C. They can secure advice about college courses by writing or visiting their state agricultural colleges.

— WILLIAM FAVEL, Vocational Editor



RALPH BEARD



JOE HOLLAND

OLD RUPP AND READY



ALEX GROZA

THE sun shines bright in that old Kentucky home. 'Tis winter and the Wildcats are gay. Ralph Beard is ripe and Alex Groza is in bloom, while the balcony birds make music all the day . . .

Which means that the U. of Kentucky basketball team is once more the terror of the land. Imagine a club with four All-Americans (Beard, Groza, Jack Parkinson, and Jim Jordan), six All-Southeastern Conference stars, and several just plain great players!

The man behind this Fort Knox of golden boys is Adolph Rupp. Since "Old Rupp and Ready" took over the coaching 17 years ago, the Wildcats have won 317 games and lost only 67—an amazing record of .827.

What's more, they have captured the Southeastern Conference title ten times, the last four in a row. If that record isn't tops for big-time college play, Roy Rogers is a horse beater.

When Coach Rupp blew into town the other day, I put on my sneakers and galloped over to his hotel for an interview. I found him under the bed sheets, resting up for Kentucky's game that night against St. John's (N. Y.).

"Think you'll win?" I asked, knowing it would take a miracle and Daddy Warbucks for Kentucky to lose.

"I don't know," he answered. "My boys are in bad shape. Too many injuries. We'll really get going in February. Watch us after that."

Did he think the "goons"—players over 6 feet, 8 inches—are ruining the game?

"Not at all. Unless a big man can run, he isn't much of a menace. You can wear him down, running up and down the court. And he's pretty easy to get around."

"The best big man I ever saw was George Mikan, of De Paul. Although George was 6 feet 9 inches, he could run, jump, shoot, and pass as well or better than any 6-footer. A great boy to have on your side."

What does Rupp look for in a basketball player?

"The first thing I look for is fast reflex action. Next is size. A boy must be big enough to play the game. If he is over 6 feet, he must have the speed to go with it."

"The third thing I look for is good habits—shooting, passing, poise, etc. Heart, or courage, is fourth. Can the player keep driving and battling when the going gets rough?"

What are the outstanding weaknesses of high school players?

"Most high school kids are weak in ball-handling and defense. They pay too much attention to shooting. A good eye is important, of course. But boys who expect to play college ball should

work hard on their passing and defensive skill. What's the good of scoring 15 points if you give it right back by sloppy guarding?

"Most Indiana high school teams, for instance, go all out on offense. They play as though they had never heard of the word defense."

"The East, on the other hand, goes in for ball-handling. They're very nifty with their passing. But they don't drive as hard or shoot as well as the other sections of the country."

Would he like to see any changes in the rules?

"None at all. The game suits me just fine. And I know the fans are happy with it. It certainly is fast enough."

"In fact, five men cannot play it any more. Too much running. In the old days, a team needed just one or two subs. Today you need ten good men. That is, if you expect your team to keep running at top speed."

Rupp shook his head a little sadly. "Look what happened to my team against Temple. They beat us 60-59. Say, Harry," he said, turning to his assistant, Harry Lancaster, "did you ever think anyone could score 60 points against us? We really have a great de-

fensive team. But that's the modern game for you. Lots of scoring."

(Later I checked Kentucky's record since 1931 and discovered that one other team had scored 60 points against them. Long Island U. ran up 62 points in a post-season game last season. But Kentucky won, 66-62.)

The Wildcat mastermind is a bulky, middle-aged gentleman, very polite and frank. A perfect subject to interview. He talks quickly and spiritedly, punctuating his remarks with funny phrases.

Rupp is one of the most colorful coaches in the business. To begin with, he's a bench squirmer. While watching his team, he squirms right, left; jumps up, sits down. He's quiet for a spell, then he's up again, waving his hands wildly.

His sense of humor is famous. Not so long ago the Baron—that's his nickname—was accused by a Big Nine coach of raiding the North for basketball talent. The Big Nine coach called him a "carpet-bagger."

A short time later, Rupp was invited to speak at a banquet in Ohio, deep in Big Nine territory. The banquet chairman asked him what his subject would be.

"My text," the Baron replied, "will be: *A Carpet-Bagger in the Holy Land.*"

Rupp feels he's a pretty good coach. In a game several years ago he got excited and began yelling instructions to his boys. Finally the referee called a technical foul on him for coaching from the bench. After the game, Rupp was asked for his opinion of the ref's action.

"Heck," he said, "my coaching is worth a technical foul any time!"

Rupp's method of picking his players is a mystery to everyone but himself. He simply points to the top of his office door—6 feet, 2 inches high—and says, "If they don't bump their heads when they come in, I don't even bother shaking hands."

After popping a couple more questions at the Baron, I asked him if he would outline a few of his plays for the basketball-playing readers of *Scholastic Magazines*.

"I'd be glad to," he said. "But I have a better idea. Why don't you have them send for the basketball booklet which I wrote with the help of six other college coaches?"

"They'll find a raft of helpful hints in it—swell pictures, lot of plays, and simple explanations on how to shoot, pass, dribble, and guard." (The Quaker Oats ad in last week's issue tells you how to obtain this booklet.)

When it was time to leave, I shook Rupp's hand, wished him luck against St. John's, and staggered out, dragging my notes behind me.

—HERMAN L. MASIN, *Sports Editor*

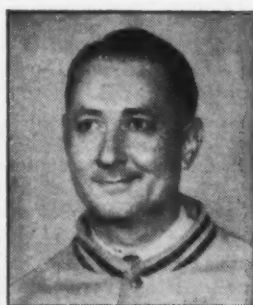
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Following the Films

✓✓✓Tops, don't miss. ✓✓Worthwhile. ✓✓✓Save your money.

✓✓✓AN IDEAL HUSBAND (London. Produced and Directed by Alexander Korda.)

Those of you who admire wit and style in a production have a treat in store for you in this British film based on a play by Oscar Wilde. Set in London in the 1890s "when women were wasp-waisted and men were wasp-witted," it is full of spicy, flippancy comment on the behavior of the human race.

The plot itself is a slight thing, full of artificial intrigues. It serves chiefly as a framework on which Wilde can hang his polished, sparkling lines of satirical comment on society. It is the story of a lady (Diana Wynyard) who has put her husband (Hugh Williams) on a pedestal as "an ideal husband." Wilde jauntily goes about proving there is no such thing.

Paulette Goddard plays the role of Mrs. Cheveley, a woman-of-the-world, whose schemings are the mainspring of the plot. But a British actor (Michael Wilding) steals the show. He plays the role of Lord Goring, who poses as an idle dandy and wit whose main purpose in life is commenting on the follies of others. It comes as a delightful surprise to discover that he is probably the keenest, most upright citizen in the story. You may enjoy this more if you glance at some Wilde plays first.

Director Korda's treatment is technicolored, and Cecil Beaton has designed the costumes. The result is a feast for the eyes, as well as the ears.

✓✓✓"T-MEN" (Eagle-Lion. Produced by Aubrey Schenck. Directed by Antony Mann.)

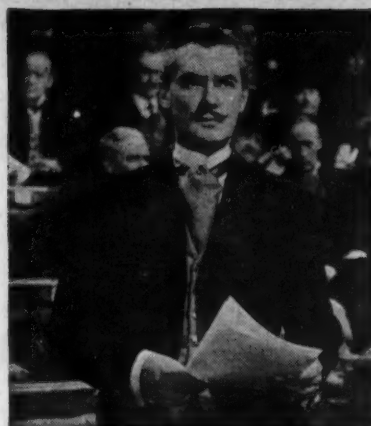
As you might guess, a T-man is a first cousin to a G-man. While G-man usually refers to an F.B.I. agent, T-man is slang for a secret service man, or treasury agent. T-men are mainly concerned with tracing down counterfeiting activities.

This film is a suspenseful semi-documentary treatment of the work of the U. S. Treasury Department's law enforcement bureau. It is not as good as *The House on 92nd Street* (which presented a true story of the F.B.I.'s wartime work). However, it doesn't skimp on excitement, and it may give you a clearer idea of what treasury agents do.

The film begins in Washington, D. C., as an official of the Treasury Department explains the work of the Department in a brief preface. The film then moves on to show you how two T-men crack a typical case.

In order to round up the top men in a counterfeiting ring, the two agents (Dennis O'Keefe and Alfred Ryder) pose as criminals and worm their way into the confidence of an underworld gang.

One thing we didn't like about the film was that most of the many criminals depicted—as unsavory a lot of characters as we ever hope to meet in any film—have foreign accents. This gives the false impression that foreigners are more apt to be "crooks" than native-born Americans.



"An ideal husband" (Hugh Williams) addresses the House of Commons.

✓✓✓THE PARADINE CASE (Produced by David O. Selznick. Directed by Alfred Hitchcock.)

Alfred Hitchcock has done it again. He's taken a second-rate story and bestowed upon it such loving technical treatment that he keeps his audience perched on the edge of their seats throughout. Slick is the word for "Hitch."

What we have is the problem of a brilliant, respected young English attorney (Gregory Peck) who takes the case of a beautiful woman (Valli) accused of murdering her husband. Before he knows it, the lawyer falls in love with his client and is unable to believe she could be guilty. His emotions thus entangled in his work, he sets about to pin the murder on an innocent man.

Since all Valli (a new star Selznick has imported from Italy) does is to look beautiful, we aren't convinced that a shrewd lawyer could be so deceived.

A very long courtroom scene takes up a sizable chunk of film time. In another director's hands, the court proceedings could have become tedious. But Hitchcock uses his camera to create excitement and builds up an interest in all participants. In addition to Peck and Valli, the film's impressive cast includes: Ann Todd, Charles Laughton, Charles Coburn, Leo Carroll, Ethel Barrymore, Louis Jourdan (a Selznick import from France), and Joan Tetzel.

MOVIE CHECK LIST

Drama: ✓✓✓The Paradine Case. ✓✓✓Gentleman's Agreement. ✓✓The Bishop's Wife. ✓✓The Fugitive. ✓✓Nicholas Nickleby. ✓✓Tycoon. ✓✓Unconquered. ✓✓Captain from Castile.

Comedy: ✓✓An Ideal Husband. ✓✓The Senator Was Indiscreet. ✓✓The Voice of the Turtle. ✓✓Where There's Life. ✓✓The Secret Life of Walter Mitty.

Mystery: ✓✓✓"T-Men." ✓✓Ride the Pink Horse.

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Speaking of Books



THE BETTY BETZ PARTY BOOK: The Teen-Age Guide to Social Success, by Betty Betz. Grosset & Dunlap. 1947.

Just to look at this book will put you in a party mood. Gaily colored and amusing sketches liven its hints to party givers (and party attenders).

Plan your party carefully ahead of time! That's the first secret of success. And Betty Betz gives clear, simple advice on HOW to plan it. She tells you how to prepare the house; how to buy and fix the food so that you'll have plenty without much expense; what clothes to wear; and how to handle the family on such occasions.

On the Big Question—how to entertain the guests—this book has lots of



"Have one on the house."—Illustration from Betty Betz Party Book.

answers. It lists 29 "ice-breakers" with hints about picking the right game for the mood of your guests. There is even a section of songs for group singing, and a chapter on dancing manners particularly for the fellows.

Since girls seem to throw most of the parties, this book appears to have been planned to appeal especially to them. But if you're a fellow who's planning a Grand Affair, you'll avoid a few gray hairs by dropping into a library for a short session with Betty Betz.

THE BEST STORIES OF EXPLORATION I KNOW, by John Clair Minot. Wilcox and Follett. 1945.

The heroes of these stories are the bold men who searched the unknown and helped draw the map of our world. Each story is true; many are told by

the explorers themselves. The top-notchers in the collection more than make up for a few tales in the back of the book which disappointed us. Most of these adventures are more thrilling than fiction. They're stories you should know and that you won't forget.

One stirring story is about the race for the South Pole. A Norwegian named Amundsen and an Englishman named Scott set out separately for the Pole in 1911. As they camped on the rim of the Antarctic, each discovered that the other was nearby and headed for the same goal. The race was on.

Amundsen reached the South Pole first, and returned safely. Scott and his men were less fortunate. They reached the pole, but in second place. And their return trip was a hard fight. On the way one of the group became exhausted; in order not to burden his companions, he walked silently off into the blizzard. The others pushed on, but not for long. Later their diaries and frozen bodies were found by searching parties.

This is one of many first rate tales—such as Stanley's account of finding Dr. Livingstone in the depths of Africa, and Teddy Roosevelt's story of exploring the Amazon River.

WHEN THE MOUNTAIN FELL, by C. F. Ramuz. Pantheon. 1947.

This is the story of an actual event—in the Swiss Alps 200 years ago, an avalanche fell on the huts of 20 shepherds, and only one man escaped. This book is for readers who will appreciate simple incidents, told quietly and almost poetically.

In the summer men from some French villages went up into the Alps with their animals and lived near the pastures. Each village had its particular pasture in a mountain valley.

Antoine Pont and a companion were in one of these valleys. Antoine was impatient at being in the mountains, away from his new bride. Then one night while he and his companion and the other men from the village slept, the mountain fell. It was as simple and sudden as that.

Shepherds in nearby valleys heard a crash, felt the mountain rock, and breathed a thick dust. They listened—the river had been blocked and had stopped flowing. Slowly they realized what had happened. The rest of the story is about the spread of the news to the village and about Antoine's escape and return.

This is not a tale of adventure and intrigue. It tells how real was the event that lies behind the stray historical fact that the mountain fell and that one man escaped. Since this is a book that can be read in a short time, it is well worth your trying. You may like it very much.

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STAMPS

"Gold" Stamp

THE 3-cent stamp commemorating the discovery of gold in California was put on sale for the first time at the post-office at Coloma, Calif., on January 24. The central design of the stamp shows Sutter's Mill at Coloma, where James W. Marshall discovered gold on the property of John A. Sutter, on January 24, 1848.

In the upper right hand corner of the stamp appears a crossed pick and shovel on which is superimposed a prospector's pan bearing the denomination 3c. (See cut below.) The stamp is purple in color, and is of the special delivery size.



The California Gold Discovery stamp is the second commemorative stamp to be issued this year. The first was the George Washington Carver stamp, released January 5 at Tuskegee Institute, Alabama.

The Post Office plans to issue a stamp honoring Francis Scott Key, author of the words of *The Star Spangled Banner*, to appear on Flag Day, June 14. There will also be a stamp honoring Gold Star Mothers, tentatively scheduled for next September; and a stamp marking the centenary of the admittance of Wisconsin to the Union on May 29, 1848.

Other stamps under consideration for 1948 include one honoring Will Rogers (1879-1945), beloved American humorist; one in memory of Sidney Lanier (1842-81), poet; one to mark the 50th anniversary of the Spanish-American War; one showing a picture of Sequoia, the half-blood Cherokee Indian who devised the Cherokee alphabet; one picturing the Niagara Falls Suspension Bridge, to symbolize the long era of peace between the U. S. and Canada; and a "K-9 Corps" stamp to honor the U. S. Army dogs of World War II.

There is likely to be a stamp celebrating the centennial of the settlement of mid-West communities by the Swedes.

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Tur-Ban or Not Tur-Ban

A native of India, in the United States for the U. N. Conference, was proud of his collection of turbans. He had six or seven which he wore according to his moods. His favorite was a pink one which was about three feet long when unfurled. One day he sent it to a laundry, trusting they would take good care of his prized possession.

They did. It came back a few days later, beautifully laundered and starched. With it was a bill, which proved a great blow to the owner's pride. The bill read: "One curtain - 60c."

Dan Bennett, Coronet

Wide Liar

A lawyer was questioning a farmer about the truthfulness of a neighbor.

"Wal," said the farmer, "I wouldn't exactly say he was a liar; but I tell ye, when it comes time to feed his hogs, he has to git somebody else to call 'em for 'him.'"

Piffle Wheel

Helping Hand

The widow of a farmer was being consoled by a neighboring farmer, who happened to be a widower. "Cheer up, woman," he said. "John's been gone but a year. Ye're young yet an' good lookin', and ye'll likely take another husband."

"No," she sighed. "No, I'll spend the rest o' my days alone."

"Nonsense," persisted her caller, determined to lift the gloom. "Why, if I'd a better pair o' boots on, I'd run away with ye myself."

The widow lifted her face and wiped her eyes. "I wonder, would John's fit you?"

Classmate

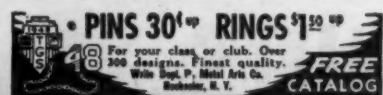


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Ed Nofsinger in The Saturday Review of Literature

"They're wonderful, my dear —
so ugly and repulsive."

Story with a Moral

A frog was caught in a deep rut in a road, and in spite of the help of his friends, he could not get out. They finally left him there in despair. The next day one of his friends saw him, chipper as you please, and no longer in the rut.

"What are you doing here?" the friend asked. "I thought you couldn't get out."

"I couldn't," the frog replied. "But a truck came along, and I had to!"

Ladies' Home Journal

Cozy

"I hear you sold your pig."

"Yep. Sold him this morning."

"What did you get for him?"

"Eight dollars."

"What did it cost to raise him?"

"Paid three dollars for him, and five more for the feed."

"Didn't make much, did you?"

"Nope, but I had his company all fall."

Texas Outlook

Change of Place

The lady of the house was giving the new maid careful instructions on how she wanted the house cleaned. "You must be sure to sweep behind the doors," she said emphatically.

"Yes, ma'am," said Nora. "I'm used to sweeping it under the rug, but if it's behind the doors you want it, that's all right with me."

Classmate

Lesson to Salesmen

Albert Einstein, one of the greatest scientists of our age, has a modest two-story home in Princeton, New Jersey. Yet he once ordered an elevator installed. A friend heard about the purchase and inquired, "In heaven's name, Albert, what do you want with an elevator?"

"I don't know," replied Einstein, "but the man selling them was so nice I couldn't say no."

Ellen Prather, Coronet

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Photo courtesy French National Tourist Office

Summer Schools OUTSIDE United States p. 3-T

16mm. PROJECTOR PARADE 17-T

WEEKLY LESSON PLAN 15-T

SCHOLASTIC TEACHER *Monthly*

THE NATIONAL SERVICE MAGAZINE FOR THE TEACHING PROFESSION

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Cover Story

Picture you loitering by the bookstalls along the Seine. You lift your eyes. There are the fluted towers of ancient Notre Dame. You wander on to a sidewalk cafe, order something to drink, and leaf through the book you bought.

All right. We plead guilty to making teachers drool with desire to travel. Yes, we know it costs more than in the good old days of one-class ships (round trip, \$125).

But when is travel not a challenge? A challenge to save up money. A challenge to plan in advance.

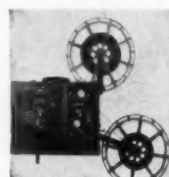
In this and our March, April, and May issues we and numerous advertisers will present inviting ways to use your summer. We will give you leads to travel planning.

Our spring travel schedule includes:

March 1 — Summer Schools in U. S.
April 5 — Workshops and Institutes
NEA Travel Tour Plans

May 3 — All Travel Issue

Use the Master Coupon, p. 30-T to ask for travel literature.



In 1947 educators bought 60,000 16 mm film projectors. They want thousands more. Before you buy, look over the 14 fine new models in our 16 mm Projector Parade, p. 18-T and 19-T. Coming: Recorder Parade and Slide Film Projector Parade.

St. Dipacal

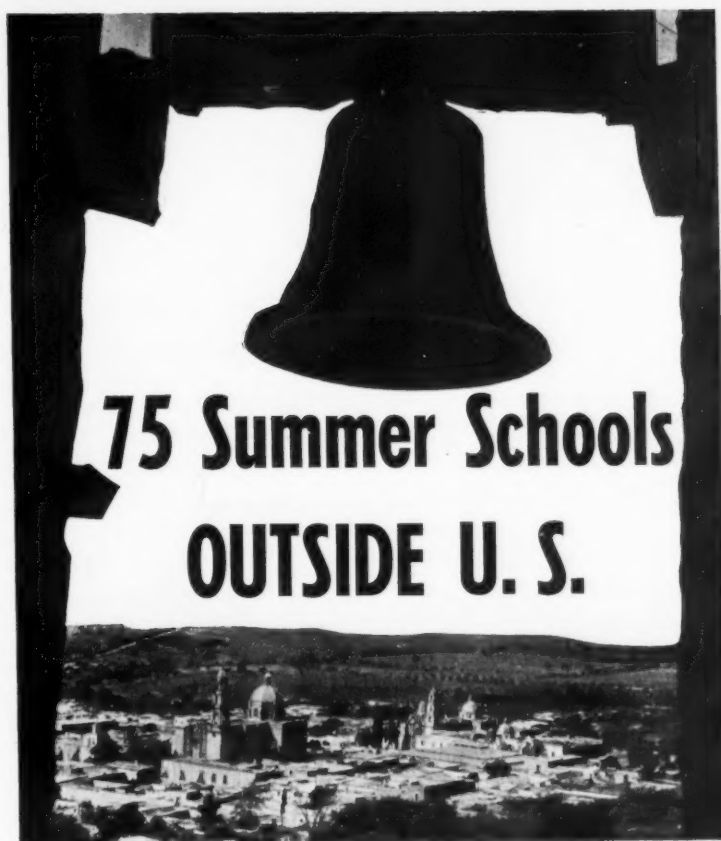
Here's an easy way for your students to remember the executive branches of the Federal government. Just say "St. Dipacal." The initials stands for State, Treasury, Defense, Interior, Postmaster-General, Agriculture, Commerce, Attorney-General, and Labor. St. Dipacal recently succeeded St. Wapniac!

Add to Freedom Train

You can "extend" the stop of Freedom Train for your students in two ways:

1. Use the official book of the Freedom Train, *Heritage of Freedom*, by Frank Monaghan, Princeton University Press. 150 pages. \$3.50. This book reproduces many Freedom Train documents in facsimile. Tells the story behind each document. A good high school history source book.

2. Ask your students to listen to the American Heritage series on *Invitation to Learning*, CBS, 12-12:30 each Sunday through March. Outstanding authorities discuss books that shaped America.



Mexican Tourist Association
**New and Old World Colleges and Universities
 Invite American Teachers**

MAYBE you don't know it, but summer is just around the corner — if you plan to go *outside* the U. S. to summer school. What with salary incentives and Marshall plan encouragement, lots of teachers are planning to do just that.

Opportunity knocks at your school door this year in the form of at least 75 foreign institutions open to American teachers. More than ever before you can pick a location and subject matter that is "just what you want." While the State Department continues to discourage the Europe-bound sight-seer it readily grants passports to teachers going abroad for summer schools.

However, in order to take advantage of travel and study at a foreign summer school, you need to start *now*! Gone are the days when you could pick a country, get your passport with ease, and plan to register, on arrival, at the nearest functioning university. You'll have to make your plans ahead.

Where to Go

To help you we print below a list of 75 foreign summer sessions, their requirements and what they offer. Our list comes from the Institute of International Education, 2 West 45 Street, New York City. I.I.E. also makes suggestions on costs, transportation, passports, etc., which we pass on to you.

Your first problem is to choose your university. In our list you'll find information about places, dates, and courses. For information on non-university projects, see page 12-T.

Canadian universities usually supply catalogues. Foreign schools with agents in this country often have pamphlets. For the rest, consult our list, and for supplements write I.I.E.

Practical hint: Write to your own alma mater. Chances are that language department members or those in your teaching field will be able to guide your choice. (This is extra helpful, of course, if you plan to ask for credit.)

Place and date will probably be most important to you. Remember, when you make your choice, that university professors usually employ a country's native tongue! If you are going to Europe, note especially the many three- and four-week sessions. With these in mind, you might plan to broaden your experience by attending more than one university.

For sciences, education, and technical courses, you had best stay in the U. S. Most outside summer schools offer only courses in the language and culture of their country. (Exceptions are some Canadian universities.)

I.I.E. tells us that "language and culture" includes the material the U. S.

San Miguel de Allende, Guanajuato, mountain home of Mexico's Escuela Universitaria de Bellas Artes.

Army covered in G.I. Area Studies. While you learn the language, you also learn about a country's history, its art, music, and literature, its people.

Almost no foreign institution offers workshops or institutes, but several of our universities sponsor field study groups and tours to other countries.

How to Get There

Next on your agenda comes transportation. No problem for Canada, ship and plane service is still hard to get for Europe and parts of Latin America. For these places make arrangements way ahead. Avoid the first-of-July and end-of-August rushes.

Your local travel agency is your best source of information. I.I.E. suggests that you register there right away.

Last year the Maritime Commission set aside two ships for student and teacher travel to and from Europe. (See page 12-T.) Whether they will sail again in 1948, we don't know as yet.

You Must Have

For Canada you need only American citizenship identification; for Mexico, a \$2 visitor's permit. All other countries require a passport and most require visas.

Before applying for a passport you should have a letter of admission to the summer school you will attend. Countries requiring visas often require proof that you have already made housing arrangements.

Health requirements vary, but in any case you will need a recent vaccination certificate for reentry in the United States. Your travel agent can give you each country's requirements. Your health, may we add, as well as your comfort may depend on proper clothing. Here, again, consult a travel bureau.

Unless we list another agent, you register with the Director of Summer Session at your prospective summer school. To ensure a prompt reply, enclose international money coupons. (These take the place of stamps, which you can't send abroad.)

Housing and Costs

Since you need housing assurance before you apply for a visa, it's best to make inquiries right away. I.I.E. says all universities have lists of recommended living quarters. This is the source to tap. Quarters will probably be boarding houses, since foreign universities rarely have dormitories.

Minimum allowance for summer study in Europe, I.I.E. estimates, (Continued on page 23-T)

Travel Pays in Dollars

ONE reason for increasing interest in travel appears in the new policies developing in connection with teacher's salary schedules. For some years there has been a steady movement toward the adoption of so-called "single salary schedules." These usually provided the same salary opportunities to teachers whether they teach in elementary or secondary schools *provided* they have the same amounts of training and experience.

In connection with these schedules many ingenious ways of recognizing and evaluating various types of professional experience are developing. Up until recent years major emphasis has been placed upon college extension services or summer school courses. While college courses will continue to appeal to many, it has been recognized by teachers that travel brings experiences and insights that cannot be obtained in college classrooms.

In the 1946-47 salary survey, 37 cities over 30,000 in population reported that their salary schedules set up certain requirements for continuous professional growth. When asked for details, 23 reported that travel experience was accepted as partial fulfillment of professional growth requirements. Six of these cities are considering the possibility of recognizing planned travel tours.

Most cities which accept travel for salary schedule credit give this credit direct. Two require that the travel first be accepted by a college for academic credit.

In the cities which accept travel there are usually three basic steps: (a) advance notice of intention filed with the superintendent's office; (b) approval of the application either by the superintendent or by a committee appointed for the purpose; (c) the filing of a written report after the tour is completed.

There are other miscellaneous requirements. Some cities specify that the trip must be two or more weeks in duration; others that it must be for a minimum number of miles. A few require that the trip must be outside of the United States. A majority, however, leave these matters up to the evaluating committee or the superintendent.



By **FRANK W. HUBBARD**, Director,
Research Division, National Education Assn.

Most cities limit the amount of travel that can be credited. Two or three credits every four years is a common limitation. Others merely limit the amount of credit that can be earned in any one year. Nearly half leave these questions to the evaluating authority.

Indifference of College to Travel

If travel is not accepted by a school system until colleges approve it for academic credit, then the question arises what recognition is obtainable from the colleges. The outlook here is, at present, rather bleak. When the NEA Research Division asked 261 of the leading colleges and universities whether or not they gave credit for travel only 196 answered the question. Thirty said "yes," 166 said "no." Of

Movement to Give Credit for Travel Grows in School Systems and Colleges

those giving credit 24 recognize only their own travel programs; three will accept the travel programs of other colleges. Only three said that they would give academic credit for travel sponsored by noncollege agencies. The amount of credit given varies widely.

A few colleges are aware of the movement developing. If college authorities could have read the comments of some superintendents on the relative value of travel and summer courses often available it might have raised a number of academic eyebrows. So long as students throng campuses many colleges may hesitate to link summer programs with any planned program of tours. By the time college enrollments return to normal many colleges may find that the teachers, who once flooded college summer schools, have departed for Timbuctoo and points East, West, North, and South.

Travel Credit for Certification

Another major angle of the travel question has to do with teacher certification. When queried recently on the subject, 41 states (and the District of Columbia, Alaska, and the Canal Zone) reported that they accepted travel. Seven states and Puerto Rico did not accept credit for travel in connection with teachers certificates. But there's a catch in this — only nine state departments accept travel that has not been first approved by a college for academic credit. Three states accept travel *only* when evidence is presented direct to their certifying bureaus; six will take travel evidence direct and also after it has had an academic blessing.

School systems, in ever increasing numbers, are saying to their employees "we will make travel pay you dividends as a part of the salary schedule and the in-service training programs. If you can get academic college credit also, that will be fine."

Indiana U. Offers Credit For NEA Summer Tours

As we go to press Indiana University announces that it will grant undergraduate or graduate credit to teachers on NEA summer tours.

Teachers on tour can earn one semester hour per week. Maximum credit hours — 6. To receive credit teachers must read specified materials. Their participation must be certified by the tour conductor and they must submit a report. Credits are transferable to land grant and most other colleges and universities. Fee charge: \$5 for each credit hour.

For more information write to Dean W. W. Wright, School of Education, Indiana University, Bloomington, Ind. See April 5 *Scholastic Teacher* Monthly for full details on NEA 1948 tours.

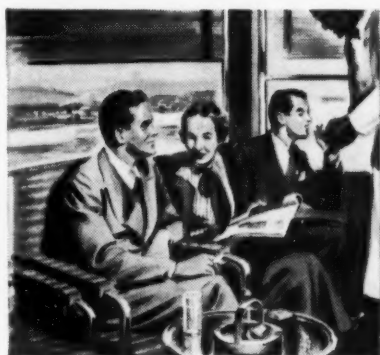
Write for the free leaflet, "Does Travel Pay?", Travel Service, National Education Association, Washington, D. C.

For summer travel opportunities use the Master Coupon, page 29-T.

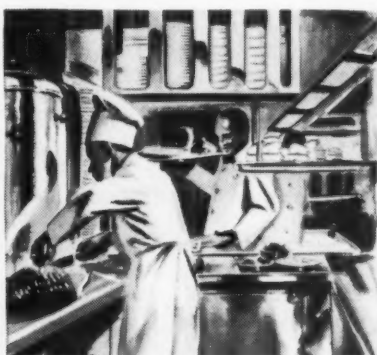


What's New on the Menu?

New "King-Size" diners head New York Central's **NEW** dining car fleet



Your first taste of dining car hospitality may come with before-dinner refreshments in the lounge. But everywhere on Central you find the same ready service and warm welcome.



Central attraction is that famous New York Central food. Anything from a tempting breakfast to a hearty dinner... fresh from the gleaming new stainless-steel kitchen.

STEP THROUGH an electric-eye door into an exciting new mealtime world. Step into a diner so spacious it needs a separate kitchen car, including a luxurious lounge with club chairs and wide-view windows.

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NEW **NEW YORK CENTRAL**
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How to
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Your
Travel
Dollar

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AASA Program for Atlantic City Convention

ATLANTIC CITY, mother of conventions, will welcome more than 10,000 school administrators, supervisors, and teachers in the largest post-war convention of the American Association of School Administrators and 60 allied organizations. The date: February 21-26. One of the largest "allied" meetings will be the National Association of Secondary School Principals.

Features which will attract many convention-goers are these:

School Building Construction Exhibit with plans and sketches from nearly every state. The AASA Yearbook is on school buildings.

Speakers of note: General Omar Nelson Bradley, Congressman Walter Judd, author Pearl Buck, Oscar Ewing, Federal Security Administration head, Erwin D. Canham, editor, *Christian Science Monitor*, and Lyman Bryson, Co-

lumbia University professor and CBS consultant.

More than 300 group meetings and 100 special breakfasts, luncheons and dinners.

Music: Fred Waring's Pennsylvanians, the Westinghouse Male Chorus, the New Jersey State Teachers College Chorus.

Thursday afternoon discussion groups: Some topics: What Shall We

Teach About UN, and UNESCO?

The Superintendent's Role in Inter-group Education.

The Superintendent Shares with Teachers and Others in Planning Programs and Policies. Religious

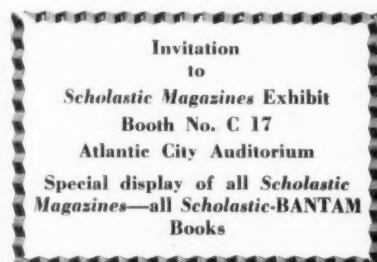
Instruction in the Public Schools, Education for All American Children.

Among the allied groups meeting at Atlantic City are these:

American Educational Research Assn.; Dept. of Elementary School Principals; Dept. of Classroom Teachers; Dept. of Visual Instruction; Educational Press Assn. of American National Conference on Research in English; School Public Relations Assn.



Herold C. Hunt,
president, AASA



When Teachers Write Their Own Travel Ticket

WHAT kind of tours does the American teacher want? Where? How much can the teacher afford to spend? Does the teacher want credit for travel?

Last summer the NEA's Research Division asked these and other questions of a national cross-section of teachers attending the annual NEA convention. This is what the inquiry disclosed:

Half said that they would like to take a planned tour once every three years; one third said, every other year.

On the average they wanted to be gone about four and a half weeks.

They would expect to spend from \$265 to \$415.

More than half were willing to travel by air to a foreign country.

Travel areas of greatest interest, within the United States, are along the rim of the country — the Far West, New England, the Southwest, and the Southeast.

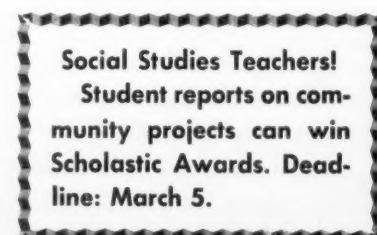
Outside of Continental U. S., in order of preference: Mexico, South America, Alaska, Canada, Hawaii, and Europe (particularly England and France).

About half of the delegates would like to have college credit for their

travel; half are not interested in college credit. Most, however, would like to have travel accepted by their school systems as evidence of professional growth.

Six in ten would prefer to have NEA-sponsored tours open to relatives and friends who are not teachers. About one-third would keep the non-teachers to less than 25 per cent of the group, but nearly 40 per cent of those responding would set no limits.—Frank W. Hubbard, director of research., N.E.A.

Editors Note: California cities that accept credit for travel include Alameda, Berkeley, Burbank, Fresno, San Diego, and Santa Monica. Newark, New Jersey recognizes travel any time within the last 15 years. Wichita, Kansas, asks that the teachers' report indicate how the travel will be used in classroom work.



Do You Know Education's Initials?

Education also lives by initials. They bring merciful brevity to a world of many-syllabled monikers. How many of these can you identify? If you miss no more than four in this partial list your rating is excellent.

- | | |
|----------|----------|
| 1. NASSP | 8. MENC |
| 2. EPA | 9. AVA |
| 3. NCTE | 10. DVI |
| 4. SPRA | 11. AER |
| 5. ALA | 12. WOTP |
| 6. NCSS | 13. SAA |
| 7. AAUW | 14. NSA |
1. National Association of Secondary School Principals.
2. Educational Press Association.
3. National Council of the Teachers of English.
4. School Public Relations Association.
5. American Library Association.
6. National Council for the Social Studies.
7. American Association of University Women.
8. Music Educators National Conference.
9. American Vocational Association.
10. Department of Visual Education, NEA.
11. Association for Education by Radio.
12. World Organization for the Teaching Profession.
13. Speech Association of America.
14. National Student Association.



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how to reach the Parks. All you need do is mail the coupon, wait a few days, and this colorful material will be mailed to you.

In the meantime, we suggest: *choose Greyhound for your week-end trips, conventions, vacations! It's the scenic way, it's comfortable—it's outstanding for safety . . . and it costs so very little.*



GREYHOUND

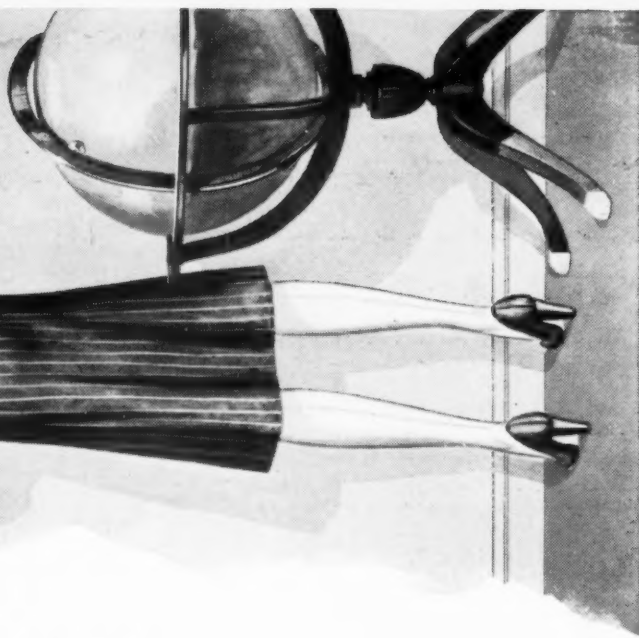


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Fill out this coupon, clip and mail it to GREYHOUND INFORMATION CENTER, Dept. 248, P. O. Box 6839, Cleveland, Ohio for your National Park Wall Display and 4 Lesson Topics. Only one to each teacher or classroom, please.

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How I Teach Writing

Annually we receive from Miss Orton a package of excellent high school student writing for entry in Scholastic Writing Awards. Her students often win awards. Many turn to writing as a life work. We asked her to tell how she teaches writing.—Editor.

ANY article on how teacher develops the writing urge in young boys and girls is bound to sound a trifle big-I-am-ish. Now that's over with let's begin. The best way is to catch the children in the kindergarten before they know how to print. Realizing that most teachers cannot do this, I have only to suggest both teachers and pupils forget everything each has ever accomplished in an English class and begin all over again. Of course such unorthodoxy will pain the teacher, but it will more than please the pupils.

Forget "imagination." No writer ever really uses imagination. The use of "imagination" by a young writer is about the worst thing he can do. At least at first. It is putting the dessert before the soup.

Forget mamma and papa and their ever present "helps." A teacher should train herself to recognize at ten paces a theme produced by the well-dear-I-think-if-I-were-you-I-would-write-about-songs-we-sing-at-Christmas type. Also it would be nice to shoot parents who tell their children they mustn't write

BY WANDA ORTON, WEST HIGH SCHOOL, MINNEAPOLIS.

about grandpa and his squeaky rocker because he might not like it.

After a beginning like this, the teacher should sneak up on the pupils and learn the program of the term from a study of the class. There is no other way. Each term ought to be quite different from the last. As I reread a few *Lochincars* (our creative writing magazine at West High, Minneapolis) I see social history written each year by the pupils themselves. A study could be made from the subject matter alone. *I did not make the subject matter.* The pupils did. I notice how the war seeped into consciousness, how the age of despair has already in smug America begotten a fear of the future no other generation has ever had. This fall I was staggered by the emotions behind the iron curtain of teen-agers' hearts. But I am getting up again and getting to work. It is the only honest thing to do.

To suggest how any teacher can get behind the iron curtain is about as bad as writing a biography in fifty words. I never start a term by assigning themes. I ask questions. The answers are confidential and they cannot be written until I have won, partially, at least, the feeling on the part of the class that I know what I am doing. This takes both childlike honesty and a great deal of love on the side of the teacher before she can get much response. But try it and be surprised. Teen-agers do not know all the answers. A teacher knows many more. She can do nothing if she acts smart or presides like a judge. Just never be shocked. If Susie hates her younger sister, don't swallow your bridgework. Just think back to a time when you hated your grandmother and prepare to help adjust Susie. After all, you didn't kill your grandmother and you probably had long since forgotten your mur-

derous thoughts. Susie may have a whale of a story there. Let Susie transfer her emotion to Mary Jane, her character. In that phase, Susie is sure of her thought and her action.

The only type of writing I step on with both feet is the phoney experience gained from books, movies, and "imagination." It is usually at first the only kind of writing would-be writers have been encouraged to write. You know the range: from the life history of a penny in the fifth grade to night life in Paris in the twelfth grade. Nothing could be sillier or a greater waste of time. It doesn't show the use of imagination. It reveals a copycat attitude and it is really no challenge to write. It simply isn't in the running with the family problem we have here in Minneapolis of getting a roof over one's head.

I know what one boy in my class is soon going to write about. He has been tardy four times. Know why? Family all split apart by landlord eviction. He sleeps on a davenport at a friend's. Doesn't get a proper amount of sleep. He can go with relatives in a small tank town up state, but there is no high school there. See what I mean?

I who live in a nice home can get awfully mad at a kid who is tardy four times. But I can also realize he knows something that I do not know. And that brings us to another step. Boys and girls must write for an audience and not for the teacher or her wastebasket.

So far we haven't turned out any Thomas Wolfes, but I feel a pride in the young people who are special writers for newspapers, radio script writers, novelists, short story writers, reporters, fashion writers, house organ writers, and poets—mainly because they were taught to be truthful, honest, sincere, in a creative writing class. It makes up for everything.



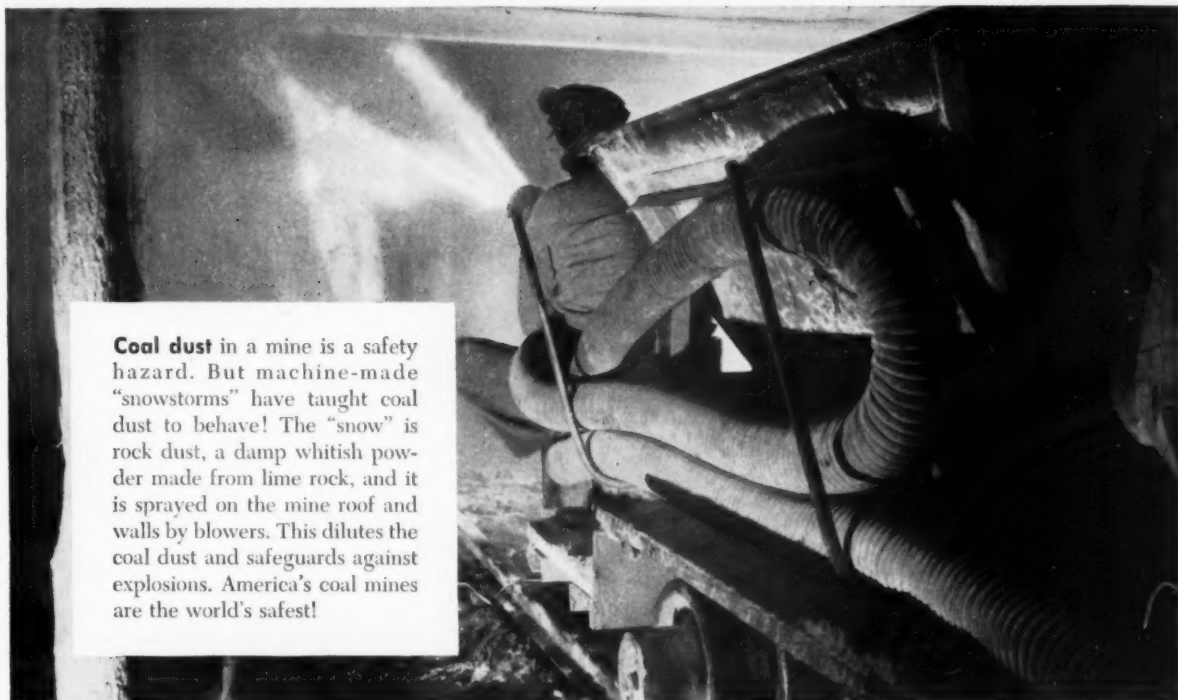
New Jersey Education Association Chart

They Pay \$5 Dues

If you teach in the shaded states you pay \$5 dues to your state association. In some states teachers pay one-half per cent of their salary. If you worked at other jobs, NJEA points out, you would pay these dues:

Electrician, \$48
Optometrist, \$40
Waitress, \$36
Doctor, \$20 (state only).

"BLIZZARD" IN A COAL MINE!



Coal dust in a mine is a safety hazard. But machine-made "snowstorms" have taught coal dust to behave! The "snow" is rock dust, a damp whitish powder made from lime rock, and it is sprayed on the mine roof and walls by blowers. This dilutes the coal dust and safeguards against explosions. America's coal mines are the world's safest!

Machines that feed on coal! The crocodile-like contraption below is a mechanical loader. It can pile coal in a mine car at a rate of *six tons per minute!* It's one of several types of machines that have ended much back-breaking labor for miners in modern mines.



No housing problem here! These modern homes were built by a mining company for its employees—and they rent for about \$18 a month! Coal miners in many localities own their homes or rent from private landlords. And home-ownership among miners is steadily increasing.



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The Senator Was Indiscreet can stir up a discussion of films and politics.

EVALUATION Questions

1. Title and type of picture
 - a. Is the name well chosen?
 - b. Does it keynote the theme of the picture?
2. Credits

(It is not necessary to mention all these credits for every picture)

 - a. Studio
 - b. Director — other pictures he has directed
 - c. Producer
 - d. Source — book, stage play, original screen play, etc.
 - e. Musical director
 - f. others
3. Cast — main characters and any unusually good minor ones.
 - a. Is the cast well chosen? Suggest any substitutes if cast is unsatisfactory.
 - b. Is there a true-to-life quality about the acting?
4. Plot

(Summarize the plot in four or five good sentences only. Use the real names of the characters portrayed in the picture, and not the actors' names.)
5. Solution
 - a. Is the way the story "comes out" logical? Was it honest or did it cheat in places?
 - b. Does the story have three main parts — introduction, climax and conclusion? Mention these.
6. Purpose
 - a. What is the director trying to show?
 - b. Is he successful?
 - c. Does the picture encourage family life, religion, education, law and order, patriotism, good will, or the reverse?
7. Evaluation
 - a. What is the most dramatic scene?
 - b. What is the best bit of acting?
 - c. What is the most artistic scene from an artistic point of view?
 - d. Do you learn anything new about people or places?
 - e. Do you feel that you are having a great adventure as you see this picture?
 - f. Do you feel the dialogue is unusually clever?
 - g. Is the opening shot suitable for the picture? Why?
 - h. Do you notice anything objectionable about the picture?
 - i. What in particular do you notice about the photography, music, settings or costumes?
 - j. Just what interesting or humorous details do you notice?
 - k. How would you rate the picture? Excellent, good, fair, poor?

We Evaluate Hollywood Films

Students Learn How to Sift the Good from the Bad

ALMOST all boys and girls attend the movies at least once a week. Many attend oftener. But how many ever ask why? Is it because of a tall, dark, and handsome favorite actor? Did a friend say it's a "swell" picture? Is the advertisement very exciting?

For a number of years, some students in one of the junior high schools in Los Angeles have been considering and discussing the movies. After much study they have arrived at some conclusions.

First, they decided that their discussions should be concerned with an *evaluation* of motion pictures rather than an *appreciation*. They felt there were many things in most pictures that could be appreciated or commended. However, they felt that an all round fair discussion should consider all points of the picture rather than just the good points. So they chose the term "*evaluation*."

Second, they began their study by working out an outline to keep in mind as they were enjoying a movie. Feeling that the title is important they observed various titles, noted whether they are well chosen, and whether they keynote the themes. Then they watched for the opening shot; noticed from what angle it was photographed; what characters necessary to the plot development were introduced. When they reported on the cast they paid special attention to any minor parts unusually well played. They mentioned, for instance, the small part played by the tailor in "It Happened on Fifth Avenue." This small part was of only a few

seconds' duration, but was so delightfully and humorously done that the scene added much to the picture.

Third, they tried to tell the plot in four or five good sentences (and found it most difficult). When they worked on this part of the activity they told only the merest outline of the story so as not to spoil the picture for those who hadn't seen it.

Fourth, now they began the evaluation. One of the questions they discussed was — What do you think the director is trying to show in making this picture?

Brenda, one of the girls in the class said, "I enjoy thinking about this particular question. I try to see beyond the picture on the screen and decide just what purpose the director had when he made the picture. I ask myself, 'Was he trying to encourage family life, or law and order? Or was he hoping to develop a strong and lasting love for our country? Maybe he wanted to emphasize the place of religion or of good will in American life.' It really is interesting to see how many of these important phases of our lives are often used as themes in the movies."

Sometimes the student decided the picture was made for just pure entertainment. Other questions were discussed.

(Continued on page 30-T)

BY MARY ALICE UPHOFF

Teacher, Burroughs Junior High School,
Los Angeles, Calif.

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SCHOLASTIC MAGAZINES

220 EAST 42ND ST., NEW YORK 17, N. Y.



Can you use local history to vitalize your courses in American History? Some Pennsylvania teachers say definitely "yes." They work closely with their state historian, Dr. S. K. Stevens. For light on how they use local history resources Scholastic Teacher thanks Ira Kreider, Abington Senior High School, Abington, Pennsylvania. Let's hear what teachers in other states do! How do you cooperate with local or state history organizations? — Editor

Several years ago some teachers of Abington Township High School, with a few historically minded people of the section, organized a local historical society. It is active and issues annual publications on the community's history for classroom use.

In American history classes teachers take every available opportunity to use local leaders, events, and organizations to develop an understanding of our national history.

In or near Abington Township lived Squire Boone, John Fitch, Lucretia Mott, Jay Cooke, John Wanamaker, and George Gordon Meade. The Township had a Revolutionary War battle; an

Find American History on Your Doorstep

historic highway; a lyceum; an underground railway terminal; a pre-Civil War industrial village; a Civil War camp; post-Civil War iron ore pits; early railroads and railroad bankruptcies; a capitalist mansion of the nineties; Civil War, World War I, and World War II civilian activities. The stories of all of these are incorporated in the school's American history courses.

The school belongs to a group of nine high schools that give a monthly broadcast of a 15-minute play with a local history setting over KYW Radio Station in Philadelphia.

The student's view of the American scene becomes clearer as his vision of his community improves. — IRA KREIDER



England Offers Pen Friends

News of international letter exchange increase comes from one of the major sources of pen friend addresses, the World Friendship Association, London. This organization reports 70,000 members in Europe. A. G. Kemp of the Pen Friend Department writes, "we are still receiving a large number of applications from the States for English Pen Friends." He adds, "We shall have no difficulty in providing your pupils with suitable English correspondents who attend the

same kind of school and have similar interests and hobbies. We are contemplating starting an Overseas Membership for U. S. A. which will include the provision of two Pen Friends in any of the 43 countries which are already linked with us, and a quarterly magazine, fully illustrated, containing a wealth of stories, articles, and competitions which will appeal to young people of all ages, and which will serve to unite all members."

Work-Service Projects Next Summer

Is there any way for a teacher to work in foreign countries to help pay for a summer vacation or a vacation of travel?

Do work camps admit teachers?

Tucking these and similar questions from readers under its arm, *Scholastic Teacher* Monthly called on people who should know. With these results:

Chances of getting work abroad are practically nil.

Now about work camps. Certain agencies — mostly denominational — last year sponsored reconstruction work groups in Europe. Work means manual labor in most cases; rebuilding dormitories, or hostels, farm work, operating camps for children. Work camp members, mostly husky, idealistic college students, pay their own passage and subsistence.

What happens this summer depends

largely on the fate of two or three ships. Last year two U. S. war transports carried 4,000 persons bound for work camps, conferences, or study. This year Congress must extend the U. S. Maritime Commission's authority to operate the ships.

Religious and education agencies want *three* ships, capacity, 6,000. President Truman has asked Congress. If you are interested write Congress.

Three good sources are:

1. The Interdenominational Commission on Youth Service Projects 203 N. Wabash, Chicago 1, Ill. Its 32-page *Invest Your Summer*, ready about March 1, lists work camps both in U. S. and abroad. Secretary Robert Tesdell tells us that most projects recruit young people — largely college, but some high school. There are some opportunities for

leaders who may be teachers with experience in managing camper groups.

2. Institute of International Education, 2 West 45th Street, New York 19, N. Y. Lists organizations participating in 1947 ship project. These range from American Youth Hostels to Fontainebleau Fine Arts and Music Schools Assn.; from the University of Minnesota (seminars) to Unitarian Service Committee.

3. International Education Division, U. S. Office of Education, Washington, D. C. Mostly concerned about exchange teachers who stay the full year. Write Paul Smith. See "Exchange Teachers," *Scholastic Teacher*, November 1947.

Another key organization is the World Student Service Fund. It sponsors — with the International Student Service, Geneva — student study tour groups to Hungary, Romania, Bulgaria, and even Burma. Largely university students.

Watch these columns for later information.

BUILDING A STRONG AMERICA

Our Nation's Business-Managed Competitive Enterprise System has grown very much as a human being grows. Like the human body, this system consists of many important coordinated parts, each of which grows because of its own service and services from the others. We have the alive and growing strong body so long as all parts are healthy and function normally together. Of these many parts, we will name just five that are important to our body economic:

One leg is agriculture;

The other leg is power and transportation;

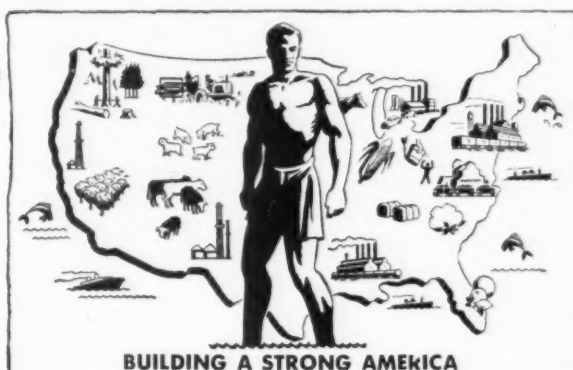
One arm is chemistry and research;

The other arm is manufacturing;

The lifeblood is invested resources.

FOR SOCIAL STUDIES CLASSES

Our nation's educators in High Schools and Colleges realize the need for teaching this interrelationship of industry if our body economic is to remain strong and healthy. To facilitate this teaching, the Bureau of Educational Services supplies, free of charge, educational chapters containing simple, authoritative information regarding the history, science and economics of our American form of enterprise and prosperity, job opportunity and family income. The broad theme of these educational chapters is:



BUILDING A STRONG AMERICA

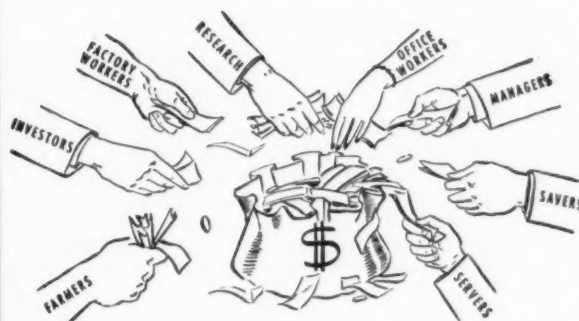
"THE EVOLUTION OF OUR NATIONAL AND FAMILY INCOME"

The basic purpose of this "Evolution" series is to supply appropriate facts in practical usable form regarding:

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What Makes Our Business-Managed Competitive Enterprise Tick;

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KNOW YOUR OWN COUNTY

In addition, free supplementary bulletins which localize our service under the title, "Know Your Own County," are supplied educators for each chapter. They furnish instructors with guides to local project studies so that students may understand the place of their own community, their families and themselves in our national economy.

The Agriculture bulletin explains the eight segments of our national income as illustrated.

All of us must do our part to help keep America strong and healthy. Therefore, we invite instructors to send for these first two chapters of our "Evolution" project including supplementary bulletins. Fill out and mail today the coupon below.

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The Capsule News

VOLUME 3, NO. 1

EDUCATION IN BRIEF

FEBRUARY, 1948

House Key to Federal Aid

Rules Committee Is Road Block to Action Floor

Will Federal aid for education fare any better in this Congress session?

President Truman wants it.

Sen. Robert A. Taft wants it.

But do House Republicans want it?

Key to progress is the powerful House Rules Committee. Before President Truman spoke out the Rules Committee left Federal aid off its priority list. If Republicans expect political credit for Taft's spadework they must reverse their House position and move fast.

"The Federal government has a responsibility for providing financial aid to meet this crisis," said Truman. "In addition, we must make possible greater equality of opportunity to all our citizens for an education." This may bless proposals of the Higher Education Commission and/or AFT for aid to needy youth.

NEA reminds Congress not to neglect American children while rescuing Europe.

"Action on federal-aid for education, one way or another, is not unlikely," says the American Municipal Association. - *Newsletter*.

NEWARK, N. J.: *The Nation* has been banned from Newark high school libraries. Reason: series of articles on "religious principles of Catholic church in the areas of marriage, birth control, and the family." Editor Freda Kirchway called the action "a serious offense against freedom of learning."

ALBANY: Active opposition to "merit pay" (see Jan. 5 "Capsule News") will be dropped for the time being, the New York Education Assn. announces. Added state aid is more important.

COLUMBUS, OHIO: The National Grange at its national meeting declared in favor of Federal aid to education.



Willard E. Goslin, Minneapolis Supt., president-elect, American Assn. of School Administrators.

Washington Griddle

Watch the Mundt Bill (HR 3342). There is danger that Congress may approve "Voice of America" broadcasts, but omit teacher exchanges and information libraries abroad.

Some 55 Senators and Representatives publicly support the Library Demonstration Bill (S 48 - HR 2465). It has a good chance of passage. Each state would get \$25,000 for pilot rural library experiments; up to \$75,000 more if matched by state.

Many restrictions on Federally-aided vocational courses are swept away in the new Vocational Education Bulletin No. 1. Attacks on the revised "bible" for vocational education are coming from the AVA.

Higher Education's Dream House: No Foundation

Sometime a college "master mind" group will discover that sound, well financed "lower education" must underpin higher education. The President's Commission on Higher Education is not it.

After weeping statistical tears over youth's bad luck to pick poor places to be born, the Commission tells U. S. to raise "economic and cultural levels." It does urge that we in the meantime "provide outside assistance" to equalize educational opportunities.

After this behind-the-hand whisper for Federal aid, the Commission in the first two of six reports (\$5, Supt. of Doc., Washington, D. C.) shouts into the wishing well as follows:

Moviegenic Teachers

Two major Hollywood producers announce that teachers will be heroines of forthcoming feature films.

Greer Garson will star in Metro-Goldwyn-Mayer's comedy called *The Saintly Miss Peters*. What happens to Miss Peters when she lobbies for better pay you will see on the screen.

Warner Brothers has purchased rights to a story scheduled to appear next spring in *Look Magazine*. Star is likely to be Joan Crawford.

CONTESTS

Twenty-second annual contest of American Association for the United Nations. First prize, overseas tour. For details write AAUN, 45 E. 65th St., N. Y.

Six free trips to Scandinavian countries are prizes for best essays on "The Influence of Swedish Settlers on a Community or Region." Sponsor: Swedish American Line, 636 Fifth Ave., N. Y. Deadline: April 1.

Elected-Appointed

Julian McFee, California state director of vocational education, president, American Voc. Assn.

Richard B. Kennan, to succeed late Donald Du Shane as secretary, Commission for Defense of Democracy.

To U. S. Office of Education: Howard H. Cummings, Clavton, Mo., asst. specialist, government and economics.

SUPREME COURT

Decision Questions Dixie Negro College Policies

Education is again in such hair as the U. S. Supreme Court has. Or vice versa.

Acting with unprecedented speed, the Court ordered Oklahoma's Supreme Court to insist that the State admit Miss Ada Lois Sipuel, a Negro student, to the State University Law School or provide legal education for her. Oklahoma must do this, said the Court, "as soon as it does for applicants of any other group." Purpose of the speed: to enable Miss Sipuel to enroll for the second semester.

Oklahoma authorities said they would obey the mandate.

The decision may affect every Southern state. Similar suits pend in Louisiana. Even states that operate law schools or medical schools for Negroes or pay tuition for out-of-state training do not provide "equal" facilities.

Still before the Supreme Court is the Illinois religious teaching case. Mrs. Vashti McCollum, an atheist, protested religious education classes in Champaign, Illinois, high schools. An inter-faith group is sponsor. Mrs. McCollum said her son suffered embarrassment and ridicule.

Geography Year Book

Geography is the subject of the 1948 Yearbook under preparation jointly by the National Council for the Social Studies, and the National Council of Geography Teachers, and two professional groups. Chapters were previewed at the geography teachers convention held in Charlottesville, Virginia, December 27-30.

WHEN AND WHERE

National Conference on Higher Education, Chicago, March 22-25.

National Vocational Guidance Assn., Chicago, March 29-April 11.

Music Educators National Conference, Detroit, April 17-22.

Pan American Day, April 14. Write to Pan American Union, Washington, D. C. for list of free teacher aids.

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Watch Your Words (p. 5)

DIGEST OF ARTICLE

Wally has vocabulary faults. He uses wrong words and he sometimes uses words in the wrong way; he even makes up words which Mr. Webster doesn't know about! His chum, Stubs, suffers from a limited vocabulary.

Watch for new words. Guess at their meaning from the context or take them apart. Then go to a good dictionary to see if you've guessed correctly. While you're with Webster, study related words, synonyms and illustrative sentences. Make a word note book and use your new words frequently.

GUIDE FOR A LESSON PLAN

Aims

To interest students in word study and to give techniques for a word-building program.

Motivation

Whether you work on the farm, in the factory, or somewhere else, you'll need a good everyday command of English to explain your ideas and work to your associates. For later success, build your vocabulary now.

Discussion Questions

Does knowledge of words help you to tell a story well? Have you ever been embarrassed because you could not think of the right word to use? Or because you used the wrong word? Is it important to be able to express yourself well when applying for a job? Will knowledge of words help you earn better grades in school?

How can you build up your vocabulary? Why is your reading vocabulary larger than your speaking vocabulary?

Student Activities

Have your best friend tell you whenever you use a wrong word or use a word incorrectly. Try to use words which exactly fit what you mean.

Become a *word detective* and listen to learn how other students use words. Make a list of the 20 words most commonly misused in your school.

Note to Teacher

Teachers who have ordered the free PEQ classroom kits may want to use the ten Word Wizard buttons for rewards for vocabulary building. Address letters to PEQ Director, *Practical Eng-*

lish, 220 E. 42nd Street, New York 17, N. Y.

Dear Joe (p. 9)

Don't Be a Clothes Dummy (p. 13)

DIGEST OF ARTICLES

Jane writes to Joe about the clothes Central High students wear. There's the sloppy group who think it smart to look like hayride fugitives; there's the over-dressed, over-made-up girls; and then there're the fellows and girls who wear simple, neat, and clean clothes.

There are many things to know if you want to be a smart shopper for clothing. You need to know sizes, color combinations, materials, and prices; you must know how to read and use labels; you need some tips about what to look for in seams, hems, buttons, etc. Important too, is the knowledge of how to care for your clothes.

GUIDE FOR A LESSON PLAN

Aims

To make students conscious of what is "the right thing" to wear to school; to tell them some rules for wise buy-manship and care of clothing.

Motivation

Do clothes "make the man"? How important are clothes in helping you make friends? Get jobs? How can you get more and better clothes for your money?

Note to Teacher

Arrange with a good clothing or department store to send a salesman who knows men's clothing to talk to your class. On another day, have a saleswoman talk on women's clothing. (The girls will enjoy hearing the discussion on men's clothing; and the boys will enjoy the saleswoman; they feel that it puts them "in the know" on the clothes of the opposite group.) Give the salespeople an outline of what you want them to discuss in class (color combinations, sizes, how to tell kinds of cloth; tips on sales); ask them to bring clothing and sample swatches of cloth to class. Give them about a week to study your outline and prepare their talks.

Have students turn in a list of questions which they'd like to ask the visiting salespeople. Have a student committee sort out the questions and pick out the best ones.

Your home economics or science teacher may consent to give a demon-

Shop Talk

"Give us more vocabulary features, especially lists of terms (with definitions) for modern job fields." This was requested by many teachers answering *P. E.*'s recent survey questionnaire.

To meet this need, there will be a new word-study feature appearing in every second issue starting February 9. "Shop Talk," designed for student appeal with its story introduction, will regularly present a list of terms, peculiar to a particular job field, with their definitions.

"Careers Ahead," *P. E.*'s series of vocational articles, also will include such work terms as can be explained by the context of the feature. See also "Letter Perfect" on page 10 in this issue.

stration showing students how to test cloth to tell what kind it is. Girls majoring in home economics also can give valuable advice.

Student Activities

Make a check list as follows: hair, face, teeth, hands, fingernails, shirt (or blouse), suit (or dress), stockings, shoes. Across the top have enough sections for four five-day weeks. Each day check yourself on each item (1 for *very clean* for face, etc., or for clean, simple clothes; 2 for *fairly clean*; 3 for soiled or for unsuitable clothing).

Give a school assembly with groups demonstrating proper clothing to wear to school, to parties, etc.

Write a series of articles for the school paper on how to dress properly. The articles could be based on interviews with students who dress correctly.

Letter Perfect (p. 10)

Your success in business may be determined by how well you know business vocabulary. Start now to make such words as *inventory*, *requisition*, *c.o.d.*, etc., part of your everyday vocabulary.

A test of business terms used in business letters is included.

The Hitchhiker (p. 14)

A ghost haunts the highways in this radio play, written by Lucille Fletcher.

COMING - NEXT THREE ISSUES

February 9, 1948

Major article: Sentence structure.
Critical Judgment Series, No. 3: The movie scenario; book adaptations.
Reading: Quiz on short story.
Letter Perfect: Setting up a letter.
Dear Joe: Business and office manners.
Learn to Think Straight: Evidence.
Getting Your Money's Worth Series, No. 2: Buying drugs and cosmetics.
Practice Makes Perfect: Grammar (sentence errors); spelling (*ceed*, *cede*, and *sede*); punctuation and vocabulary quizzes.
Correctly Speaking: Pronunciation faults.
A Lincoln short story: The Answer by Zachary Gold.
An adventure story: The Cave of the Bats by Ivan T. Sanderson.
Program material: A "Boy dates Girl" forum discussion for radio.

February 16, 1948

Major article: Paragraph building and outlining.
Critical Judgment Series, No. 4: Movie acting.
Reading: Quizzes.
Letter Perfect: The straightforward approach.
Learn to Think Straight: Jumping to conclusions.
Getting Your Money's Worth Series, No. 3: Buying groceries (shopping for the family).
Practice Makes Perfect: Grammar (place of the verb in the sentence); spelling (doubling the final consonant); crossword puzzle, etc.

February 23, 1948

Major article: Writing and correcting themes.
Critical Judgment Series, No. 5: The critic's vocabulary.
Reading: Quizzes.
Letter Perfect: Writing requests for information.
Learn to Think Straight: Answering criticism fairly.
Getting Your Money's Worth Series, No. 4: Refurnishing your room.
Practice Makes Perfect: Grammar (tense of the verb); spelling (*able-ible*); punctuation, vocabulary, etc.

Orson Welles introduces the play and sets the tone for the action.

Discussion Questions

Who is the hitchhiker who haunts the highways? Explain. Did you feel chills run up and down your back near the end of the play? If you did, how did the author create this effect?

Before you read this play, did you think that all ghost stories had to be about haunted houses and castles perched on cliffs or on the edges of forbidding moors? Could a ghost story be written about a place in your town?

How would you go about producing this play for an assembly program? What sound effects would you have to have? Could the parts be read or would they have to be memorized?

Mama and the Higher Culture (p. 17)

This selection is from *Mama's Bank Account*, a Scholastic-Bantam book. (Minimum order: four; price: 25c each.)

Discussion Questions

The reading quizzes (p. 8) are based on this story.

Why do the characters in this story seem so real to you? If Miss Forbes had used her imagination and written about people she didn't know, do you think she could have done as well?

Student Activity

Make a list of experiences you've had which would be good material for writing stories.

Note to Teacher

An early issue will carry a vocational article on how to become a writer or reporter.

Careers Ahead - Farming (p. 25)

References

"Discovering Occupational Opportunities for Young Men in Farming."

V. D. Monograph 20. 1939. Nine pages. Five cents. "Young Men in Farming," by Hoskins. V. D. Bulletin 188. 1936. 117 pages. 15 cents. Write to Superintendent of Documents, U. S. Government Printing Office, Washington 25, D. C.

The following are available without cost. Write to the National Roster of Scientific and Specialized Personnel, U. S. Employment Service, Washington 25, D. C.: "Agricultural Engineering," "Agronomy," "Animal, Dairy, and Poultry Sciences," "Horticulture," and "Landscape Architecture."

Answers to "Test Your Reading Skill" (p. 8)

Don't Detour on Details: 1-One of her teachers, Miss Scanlon, "was always talking about" it. 2-No; "... the misery of being alternately ignored and taunted by my schoolmates at Winford." "School was no longer a torture. I could stand being ignored for a little while." 3-Her mother; "I knew quite well that Mama would not appreciate my favorite (magazine picture)." "... I knew that Mama would not approve of what I had done." "I coaxed her (Mama) upstairs to my attic ... and told her everything." "I had decided it would be far better for Mama to have one less daughter than one who would have to go to jail." 4-Very little money; they had to accept "hand-me-downs" from relatives; "Two of my precious seventeen cents went for a stamp." Mama had to take in boarders to help support the family; Katrin and Carmelita skated to the Examiner Building because they had no money for stamps to mail in the essay; Katrin and Carmelita "sneaked" a neighbor's paper because they couldn't afford to buy their own. 5-When Katrin received only an honorable mention in the essay contest, Carmelita said, "It must have been my fault. One morning I fell asleep in church and four times I yawned."

What a Character! A. 1-a; 2-b; 3-b. B. 1-b-She resented accepting clothes from her aunts; 2-a-She was gullible; 3-a-She was generous to those she liked.

Words, Words, Words: 1-usurped; 2-precariously; 3-effusively; 4-relinquished; 5-mentors; 6-chided.

Answers to "Letter Perfect" (p. 10)

1-order; 2-carrying charges prepaid; 3-an invoice; 4-bill of lading.

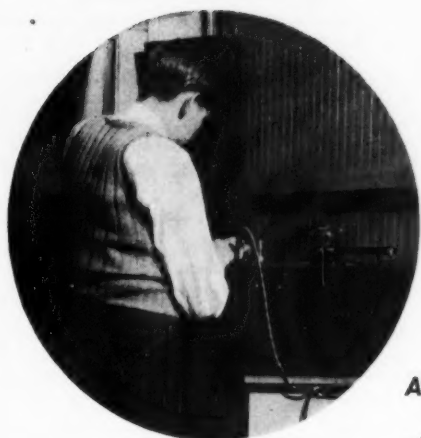
Answers to "Practice Makes Perfect" (p. 11)

Watch Your Language: I.: 1-D.C.; 2-When I come, (D.C.) I shall call you (P.C.); 3-Try to come early (P.C.) if you can (D.C.); 4-D.C.; 5-This is the boy (P.C.) who failed four subjects (D.C.) II.: 1-Whenever; 2-Although; 3-because; 4-If; 5-Whether.

Are You Spellbound? 1-course; 2-dessert; 3-coolly; 4-courteous; 5-women; 6-desserts; 7-woman; 8-course; 9-courteous; 10-dessert.

What's the Usage? 1-W, within; 2-W, beside; 3-W, odd, peculiar; 4-W, this or that; 5-W, sort of fellow; 6-c; 7-W outside; 8-W, strange old; 9-C; 10-W, peculiar.

By ELLIS MIRACLE, Ohio University



Aids are handled with a sure touch.

HOW would you like this to happen in your classroom? You have previously requested a film to point up the topic for the day. Just before class young Jimmy Baker appears bearing the film, a motion picture projector, and screen. He threads the film. He completes his tests as the class members walk in.

At the proper moment you say, "And now we will see the film." Jimmy darkens the room. The loudspeaker hums. The film tells its story. As the window curtains go up you begin the discussion period. When the bell rings young Jimmy gathers up the equipment and quietly departs.

Audio-visual aids without pain! You escape projector nursemaid duty. No worry about machinery. No running your legs off between classes. Showing a film is as easy as opening a textbook.

Does this seem beyond hope? It isn't. It is what happens in many high schools. The young man who delivers and operates the projector is a student audio-visual engineer. He is a member of the student engineers club. In many schools he will also bring a record player or a slide film projector if the teacher wants it.

They Save Time for Staff

A corps of trained student equipment operators works under the supervision of the audio-visual director or a teacher assigned part-time.

An equipment club has several merits. Every school has a number of pupils with special aptitude and interest in this kind of work. Many have hobbies in radio, motion pictures, or making recordings. They eagerly welcome additional experience. Such extra-curricular activities can be educational and often lead to a vocation.

Student equipment clubs save time of

school personnel. While most schools are too small to engage a full-time audio-visual director, practically all schools can assign a teacher part-time.

How many students should be in a club to assure smooth operation? That depends on the use of teaching aids. From my experience I would say that a minimum number would be no less than the number of periods in the school day. A school operating on eight periods per day should have no less than eight members. A club of 16 students should be able to handle a broad audio-visual program in a school of 1,200 to 1,600 students.

My experience indicates that equip-

HOW TO DO IT

For additional suggestions see the free, concise DeVry School Service Bulletin No. 2, *Suggestions for Organizing Student Operators' Club*. Order on Master Coupon, page 30-T.

ment clubs operate better on a work basis than as an organized club with officers. The young engineer-to-be is more interested in working with equipment than listening to the minutes of the last meeting. A small club of selected, dependable members with special abilities will prove more satisfactory than a large club with average or doubtful abilities.

Several methods can be used to select and limit admittance of new members. One such club requires the votes of 75 per cent of all old members for election to the organization. Students quickly detect and penalize fellow students whose ambition may only be to get out of study hall.

Tests may also be used to determine the fitness of applicants. Tests prepared

by the organization and administered by the organization may be used. Selections must be made in such a way that some students are free each period during the day for assignments.

Members Receive Operator Card

Some schools use a student operator's card. This card certifies that the holder is trained and has passed the required tests for operating equipment specified on the reverse side. (1) Silent projectors. (2) Sound projectors. (3) Disc recorders. (4) Conduct broadcast rehearsals. (5) Use transcription players. (6) Operate school broadcast equipment. (7) Record programs from the air. (8) Operate stadium P. A. system, etc. As new students take training and pass tests, the director stamps and initials the card. After a student passes all tests, he becomes eligible for a first class operator's card somewhat similar to those issued by the FCC.

Student operators are also expected to be polite and courteous at all times and to cooperate with the classroom teacher for whom they operate equipment. As teachers learn to operate equipment themselves they may not need operator services except to deliver and return materials.

If the school can provide a small workshop, a school equipment club can make minor repairs and do routine checking, lubricating, and servicing. Students may even build or remodel equipment. Such a club, once in operation, may become self-perpetuating. The old students train younger members.

What advantages can you expect from an equipment club? More effective teaching with mechanical aids. Wider use of audio-visual aids and radio by teachers. Less breakage and damage to expensive equipment. And finally, valuable in-school experience for the student. The student audio-visual engineer of today is quite likely to be the electronic engineer of tomorrow.

FOR 1948 NEW 16MM FILM PROJECTORS, SEE NEXT PAGE

16mm. Projector Parade

By William J. Temple

Brooklyn College Audio Visual Education Committee

THIS month we present some information on 16 mm sound film projectors from literature supplied by manufacturers together with added comments from users. Direct comparison is not possible on all features. The literature does not in every case give comparable information or describe comparable parts.

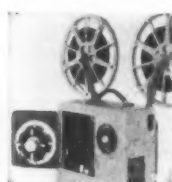
Most of the models are new design.

They exhibit many improvements developed during the war. Following are trends most welcome to educators:

An increasing number of truly portable projectors. They not only have handles, but can be carried with ease. They will not take the place of the larger projector for the school audi-

(Continued on page 22-T)

Lightweight (Under 50 Pounds) for Classroom



BANTAM—\$325 ★
DeVry Corp.
1111 Armitage Ave.
Chicago 14, Ill.

GENERAL SPECIFICATIONS

10 3/4x14x13, 31 lb. 750-watt lamp supplied; 1,000-watt available. Response up to 7,000 cycles; 6-inch speaker; 25 ft. cord supplied; 8-inch speaker in separate case available.

REMARKS

One-point lubrication; automatic loop-setter; like standard "DeVry 11,000" projector; 6-inch speaker not recommended for large rooms.

SOUND KING—
\$299.50
Empire Projector
Corp.
60 McLean Ave.
Yonkers, N. Y.



Projector: 14 1/8x11 1/2x9 3/8, 27 lb. Speaker: 14 5/8x14 5/8x 5 5/8, 11 lb. 750-watt. Up to 7,000 cycles; 30 ft. cord supplied; 8-inch speaker. 1600 ft. sd. si.

Simpler movement; lens corrected for color aberration; two speed (sd. and si.) governor controlled. Separate exciter lamp energized by amplifier.



MOVIE-MITE 63 LD—
\$298
Movie-Mite Corp.
1105 East 15th St.
Kansas City 6, Mo.

8x12x15, 27 1/2 lb. 300-watt maximum. Response not given; 4-watt output; 6-inch speaker. 2,000 ft. sd. si.; Model 63 L sd. only.

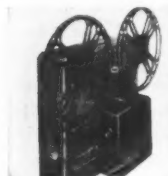
Operates on AC or DC; can be set up in 3 minutes; satisfactory pictures up to 4 ft. wide in darkened rooms; up to 8 ft. at night.

REVERE "16"—
\$287.50
Revere Camera Co.
320 East 21st St.
Chicago, Ill.



Single case; 16x8x22, 33 lb. 750-watt; approximately 5-watt output; carrying case serves as baffle for speaker. 1600 ft. sd. si.

Operates on AC or DC.



TONEMASTER—\$350
Universal Camera
Corp.
28 West 23rd St.
New York 10, N. Y.

Size not given; single case; 45 lb. Five-tube amplifier; 8-inch speaker; 50-6,000 cycle response; 50 ft. cord supplied. 2000 ft. film capacity.

Quickly set up; no reel arms to be attached.

LITEWEIGHT—\$375
Victor Animatograph Corp.
Davenport, Iowa



14 1/2x14 1/2x7 3/8, 35 lb. 750-watt; 1000-watt optional. 6-tube amplifier; push-pull for low distortion; speaker on front of projector; 12-inch speaker at slightly additional cost.

Safety film-trips; automatically prevent film damage due to loss of loop; 180° swing-out lens; swing-out gate for cleaning aperture; scratch-proof; moving film does not rub against stationary parts.

Suter, Hedrich-Blessing, Ltd.

Standard (Over 50 Pounds) for Classroom and Auditorium

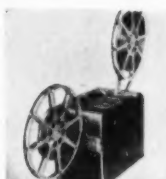


**PREMIER 20—
\$540.**
Ampro Corp.
2835 North Western
Ave.
Chicago 18, Ill.

Separate cases: 21 1/2 x 16 x 9 3/4, 50 lb.; 16 x 16 x 9 3/4, 26 lb. Up to 1000-watt; 750-watt lamp supplied. "Broadcast quality"; 15-watt output; 12-inch speaker; 50 ft. cord supplied.

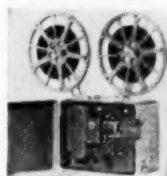
Very quiet running; has 3 claws in film-advancing mechanism consequently will not jam if one perforation is torn; has convenient adjustment to re-form lost lower film loop without stopping machine; has swing-out gate for cleaning.

**FILMOSOUND
UTILITY—\$579.**
Bell and Howell Co.
7100 McCormack
Road
Chicago 45, Ill.



Separate cases: 16 1/2 x 9 x 15, wt. not given. Speaker in case: 17 x 10 1/2 x 18 1/2, wt. not given. 750-watt lamp supplied. Response 50-7000 cycles; inverse feedback; 12-inch speaker.

Cannot be incorrectly threaded; guards prevent even defective film from jumping off sprockets; gate opens for cleaning; film does not rub against stationary parts; metered lubrication; AC-DC model available.



**DEVRY 11,000—
\$561.50 ***
DeVry Corp.
1111 Armitage Ave.
Chicago 14, Ill.

Projector and amplifier, 37 lb.; speaker, 15 lb. Up to 1000-watt; 750-watt lamp supplied. "Full audibility range"; 5-watt output; low distortion; 8-inch Alnico speaker; 50 ft. cable. 2000 ft.

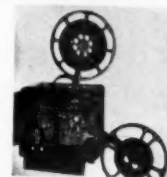
Re-form lost lower loop by pushing button without stopping machine; film-advancing mechanism passes damaged perforations without jamming; one-point lubrication; straight-line optical system; weight saved by dura-aluminum cases.

**SOUND KODA-
SCOPE—FS-10-N**
One Speaker \$500.
Twin Speaker \$565.
Eastman Kodak Co.
Rochester, N. Y.



Two cases. Single speaker units, 72 lb.; twin speaker units, 95 lb. 400, 500, or 700-watt lamps optional. 10-watt output with single 10-inch speaker; 14-watt with twin 12-inch speakers.

Wide-opening film gate for cleaning aperture; "fidelity control" for adjusting focus of sound scanning light beam for different types of film.

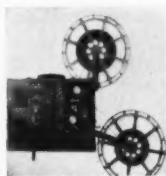


**KOLOGRAPH
"1615-47"—\$585.**
Kolograph Corp.
628 West Lake St.
Chicago 6, Ill.

Separate cases: 43 lb.; 20 lb.; size not given. Up to 1250-watt T-20 lamp; 1000-watt lamp supplied. Response 40-10,000 cycles; 15-watt output; 12-inch speaker. 2000 ft. sd. si.

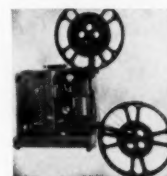
Swing-out lens gate; unique film-advancing mechanism (intermittent sprocket—no claws) provides steady picture and quiet operation which does not become noisier with use; sprockets engage 4 holes at once assuring smooth operation.

**RCA PG-201—
Price Not Given ***
Radio Corp. of
America
Educational Dept.
Camden, N. J.



Separate cases: 20 1/4 x 9 1/8 x 16 1/16, 57 lb. 18 1/16 x 18 3/16 x 10 3/4, 28 1/2 lb. 750-watt lamp supplied; 1000-watt optional. Push-pull; inverse feedback; 20-watt output; 10-in. spk.

Removable film gate; large 16-tooth sprockets; centralized control panel; re-wind without changing reels or belts; threading path embossed on projector.



**RCA "400"—
Price Not Given ***
Radio Corp. of
America
Educational Dept.
Camden, N. J.

Separate cases: 15 1/2 x 14 3/4 x 9, 39 lb. 19 5/8 x 15 1/8 x 9, 28 lb. Up to 1000-watt lamp; 750-watt lamp supplied. Response not given; 10-watt output; 10-inch speaker; 50 ft. cord. 2000 ft.

Many features similar to those of RCA model PG-201.

**TRIUMPH 60—
\$468.**
Victor Animato-
graph Corp.
Davenport, Iowa



Separate cases: 14 1/2 x 16 1/2 x 9 3/8, 43 lb. 18 x 19 1/2 x 10, 27 lb. Up to 750-watt lamp; 1000-watt optional. Power output for 4 12-inch speakers; 1 12-inch speaker; 75 ft. cord.

Safety film-trips; projector is automatically stopped to prevent damage to film if either loop is lost; swing-out gate for cleaning aperture; film does not rub against stationary parts; simplified oiling; can be serviced without tools.

Visually Yours

HOLLYWOOD is "school-conscious," according to a recent issue of *Motion Picture Herald*. Three major companies; RKO, 20th Century-Fox (through Films, Inc.), and Universal (through United World Films) are going full speed ahead to release films for non-theatrical use. Catalogues from these companies include about 600 titles. In the same article we read that dealers and film libraries offer about "500,000" educational film titles!

Heartening news from a survey reported in *The Kansas Teacher*: U. S. school administrators are thinking in terms of an annual \$1 to \$3 minimum per pupil for audio-visual programs.

Film Council of America, with a goal of 350 film councils by the end of 1948, announces that 46 already exist in 24 states.

RKO Radio Pictures announces it will produce the first in a series of films made under auspices of the Academy of Motion Picture Arts and Sciences—awarder of Oscars. The film will survey the motion picture industry, running about two reels long. You'll be seeing it next year in your local theater.

Now schools, too, get "Oscars." Highlight of the recent Audio-Visual Aids Institute at American Museum of Natural History, New York, was presentation of such an award for the best school-produced motion picture entered in the Museum's 1947 contest. Evander Childs High School, The Bronx, won the honor for a color film of high school students in their biology laboratory.

New Catalogues: Institutional Cinema Service, New York, lists educational and entertainment films, many new titles. *Sound Motion Pictures and Slide Films*, from Westinghouse Electric Corp., lists all visual materials they offer. From Princeton Film Center, New Jersey, a catalogue including free and rental films.

We've Seen

MEXICAN ARTS AND CRAFTS SERIES. (Three films: 1. "Copper and Silver"; 2. "Textile and Design"; 3. "Wood, Clay and Fine Arts.") Dist. Pictorial Films, Inc. sd. col. or b&w. 10 min. each. Rent or sale. Color versions of these films are charming and instructive. (Black and white prints suffer by comparison, but are adequate.) Useful for study of Mexico for art or social studies. Good local color.

LOBSTERTOWN: THE STORY OF A COMMUNITY. Prod. 20th Century-Fox. Dist. Films, Inc. sd. b&w. 20 min. Rent. Good for social studies, geography.

Natural and vivid presentation of life in a Maine lobstering town. Illustrates American community founded on small individual trade. Good atmosphere. Best for regional study program.

CONSERVATION ROAD: THE STORY OF OUR NATURAL RESOURCES. Prod. 20th Century-Fox. Dist. Films, Incorporated. sd. b&w. 20 min. Rent. Social studies or conservation. General survey of U. S. resources and conservation methods. Useful to introduce or conclude unit on conservation.

THE ROYAL TOUR. sd. b&w. 28 min.; Heir to the Throne. sd. b&w. 16 min. Both rent, British Information Services.



Frame from Popular Science Publishing Co.'s new filmstrips on food.

These films cover the British royal family's South African tour and Princess Elizabeth. Although neither is a classroom film specifically, they have timely documentary value. *The Royal Tour* has interesting shots of South Africa, though they are brief. Good for study of contemporary England or assembly program.

SITTIN' PRETTY. Prod. Randolph Coats. Dist. United World Films, Inc. sd. col. 20 min. Rent or sale. Randolph Coats paints a portrait. Demonstrates his technique and approach to a portrait. For art classes or others interested in how an artist works. Previous knowledge is advisable.

Recent Releases

Art

ARTISANS OF FLORENCE. Prod. and dist. IFF. sd. b&w. 20 min. Sale. Florentine arts and crafts.

DRAWING WITH PENCIL. Prod. and dist. EBF. sd. b&w. 10 min. Rent or sale. Theodore Kautzky draws in EBF's fourth art film.

Social Studies

FIGHTING LARGE FIRES IN BRUSH AND GRASS. Prod. U. S. Forest Service. Dist.

CasF. Rent or sale. Made for fire-fighting crews, but useful for vivid presentation on conservation.

THE FRYING PAN AND THE FIRE. Prod. USFS. Dist. CasF. sd. col. 18 min. Rent or sale. On fire prevention.

MAKING BOOKS. Prod. and dist. EBF. sd. b&w. 10 min. For elementary grades or specific reference in upper grades.

PASSPORT TO NOWHERE. Prod. RKO Pathe. Dist. CCDDP.

POWERS OF CONGRESS. Prod. and dist. Coronet. sd. col. or b&w. 10 min. Rent or sale. Senior high material.

THE WORLD IS RICH. Prod. Paul Rotha for Films of Fact Ltd. Dist. Brandon. sd. b&w. 43 min. Rent or sale. World food situation today.

WOOL. Prod. and dist. EBF. sd. b&w. 10 min. Junior high grades.

Social Studies — Foreign

BREAD AND WINE. Prod. and dist. IFF. sd. b&w. 16 min. Sale. Italian farm life.

CAMBRIDGE. Dist. BIS. sd. b&w. 17 min. Rent or sale. Cambridge University.

HAUSA VILLAGE. Dist. BIS. sd. b&w. 22 min. Rent or sale. Life and customs of Hausa people, Mohammedans of Nigeria.

HISTORIC ST. PAUL'S. Dist. BIS. sd. b&w. 14 min. Rent or sale. St. Paul's Cathedral in London.

ITALY REBUILDS. Prod. and dist. IFF. sd. b&w. 20 min. Sale. Italian family in postwar Italy.

NORTH EAST CORNER. Dist. BIS. sd. b&w. 11 min. Rent or sale. Aberdeenshire and surrounding countryside.

Social Studies — U. S.

FLORIDA: WEALTH OR WASTE. Prod. for Fla. Resources-Use Educ. Project. Dist. SEFPS. sd. col. 22 min. Rent. Planned for Fla. 9th-graders, with overall view of Florida's fight for permanent prosperity.

GLACIER PARK STUDIES. Prod. G. D. (Concluded on page 22-T)



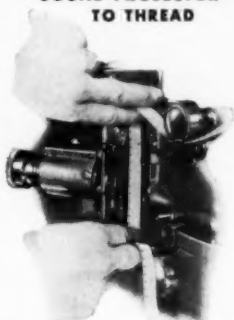
Princess Elizabeth is in two recent British Information Services films.



the new **RCA "400"**

A lighter weight, **ALL-PURPOSE**
16 mm projector for more
effective teaching

**EASIEST
SOUND PROJECTOR
TO THREAD**



Follow the guide lines embossed on side of projector for path of the films. "Cushion Action" sprocket shoes, large 16-tooth sprockets, swing-out picture gate—make the RCA "400" the easiest of all projectors to thread.

**MICROPHONE OR
RECORD PLAYER
FACILITY**



You can make comments or play music while running silent films. Provides a "PA" system for pre-show announcements or musical entertainment.

SEE IT... HEAR IT... with your own films. For illustrated brochure and name of nearest dealer, write: Educational Sales Department, 83-B, RCA, Camden, N. J.

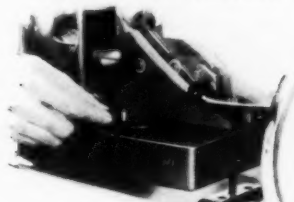
FIRST IN SOUND... FINEST IN PROJECTION

THEATRICAL FRAMING



Framing adjustments do not disturb picture or optical alignment. You give professional quality showings.

FINGER-TIP TILT CONTROL

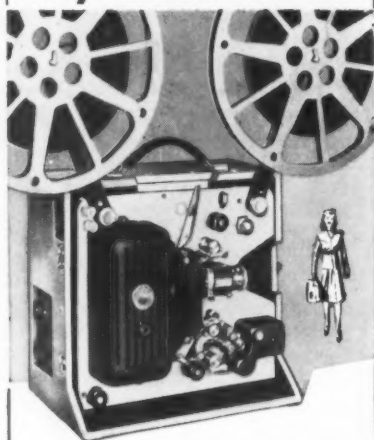


Just turn the tilt control to lower or raise the projector. It's quick, accurate and effortless.



RADIO CORPORATION of AMERICA
EDUCATIONAL SALES DEPARTMENT, CAMDEN, N. J.

LOOK What \$325⁰⁰ Buys from DeVRY



New DeVRY "BANTAM" "Theater-in-a-Suitcase"

16mm. SOUND PROJECTOR, AMPLIFIER, SPEAKER
AND SCREEN—ALL-IN-ONE SMALL, COMPACT
CASE WEIGHING LESS THAN 31 LBS.

DeVRY gives you the teacher-size projector with
BIG projector features which make DeVRY equip-
ment "wanted most by most people!" Brilliant
750-1000 watt illumination—thrillingly life-like
sound! Write for colorful literature, DeVRY Cor-
poration, 1111 Armitage Avenue, Chicago 14, Ill.



SPECIALISTS IN MOTION PICTURE EQUIPMENT SINCE 1913

Projector Parade

(Concluded from page 18-T)

torium, but they are much more convenient for use in classrooms.

There are welcome signs of continued attention to better quality of sound reproduction. As more people become acquainted with good reproduction through FM radio they become more critical of mediocre quality from films and projectors.

Arrangements for threading and oiling have been simplified.

Several manufacturers have added provisions for protection of film against damage.

Despite inflation, prices in general are not materially higher and there are a number of lightweight machines below \$500.

When you choose a sound film projector consider more than your purse. What do you expect the projector to do for you? Are repair and maintenance facilities for the machine readily available? How do the projectors compare on general merits and special features?

American inventive genius has placed a splendid tool in our hands. No matter what machine you select you will have an educational aid worth many times its price.

Visually Yours

(Concluded from page 20-T)

Haselton. Dist. S-M. sd. col. 22 min. Sale. Glacial action; animation and live photography.

NEW YORK — THE VACATION EMPIRE. Prod. and dist. Film Lib., Dept. of Commerce, St. of N. Y. sd. col. 26 min. Free loan; groups of 50 or more.

PUEBLO BOY. Dist. Ford. sd. col. 25 min. Free loan. Education of 8-year-old in Pueblo lore and modern learning.

THUNDERING WATERS. Prod. and dist. NYCS. sd. col. 22 min. Free loan, Niagara Falls and surroundings.

Science

BLOOD TRANSFUSION 1947. Dist. BIS. sd. b&w. 17 min. Rent or sale. History of blood transfusion; blood bank schemes in Britain and U. S.

MAMMALS OF THE COUNTRYSIDE. Prod. and dist. Coronet. sd. col. or b&w. 10 min. Rent or sale. General science and biology, junior high.

SAILPLANE. Prod. J. H. and J. W. Love. Dist. S-M. sd. col. or b&w. 11 min. Peacetime gliding.

THE STORY OF THE BEES. Dist. UWF. sd. b&w. 20 min. Rent or sale. Cut version of film which won first prize at Cannes World Film Festival.

English and Others

BEYOND OUR OWN. Prod. Protestant Film Com. Dist. film libraries, church boards, Relig. Film Assoc. sd. b&w. Rent. Theme of evangelism.

CYRANO DE BERGERAC. Dist. LF. sd. b&w. 10 in. Sale. Walter Hampden in excerpts from the play.

IVAN THE TERRIBLE. Dist. Brandon. sd. b&w. 85 min. Rent or sale. English titles. Sergei Eisenstein film biography of Ivan IV; Prokofieff music.

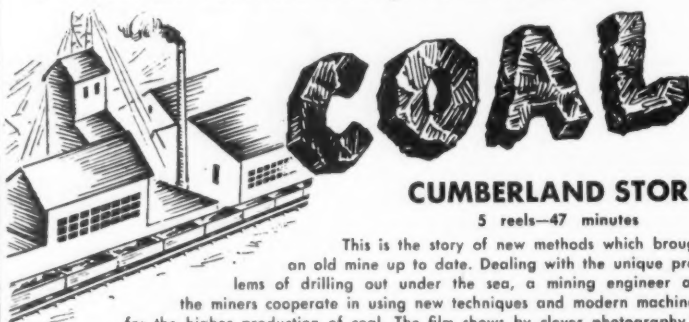
MACBETH. Prod. and dist. Willow Corp. sd. b&w. 73 min. Rent. Highly acclaimed amateur movie version of Shakespeare's play.

THE STONE FLOWER. Dist. Brandon. sd. col. 85 min. Rent or sale. English titles. Folk tale based on Russian legends. Prize winner at Cannes International Film Festival.

KEY: Brandon-Brandon Films, Inc.; BIS-British Information Services; CasF-Castle Films, Division of United World Films; CCDP-Citizens Committee on Displaced Persons; Coronet-Coronet Instructional Films; EBF - Encyclopaedia Britannica Films Inc.; Ford-Ford Motor Company; IFF-International Film Foundation; LF-Library Films, Inc.; NYCS-New York Central System; SEFPS-Southern Educational Film Production Service, Athens, Georgia; S-M-Simmel-Meservey, Inc.; UWF-United World Films, Inc.

Two New Films from Britain

... which tell the story of Britain's



CUMBERLAND STORY

5 reels—47 minutes

This is the story of new methods which brought an old mine up to date. Dealing with the unique problems of drilling out under the sea, a mining engineer and the miners cooperate in using new techniques and modern machinery for the higher production of coal. The film shows by clever photography as well as by diagrams each step in the mining of the coal . . . Rental—\$5.00

COAL CRISIS — 2 reels—21 minutes

Today Britain can hope to win her economic survival only by a great increase in industrial production. Success or failure depends on coal—for most of Britain's power comes from the mines. The film explains the current situation and emphasizes the fact that on the mining industry rests the enormous responsibility of fighting for the nation's survival. Available through the courtesy of the J. Arthur Rank Organization, Inc. . . Rental \$2.00.

Both these 16mm sound films are available from

BRITISH INFORMATION SERVICES

Offices

30 Rockefeller Plaza, New York 20, N. Y. 340 North Michigan Ave., Chicago, Ill.
310 Sansome St., San Francisco 4, Calif. 907 15th Street, N.W., Washington 5, D.C.

AND FROM BRITISH CONSULATES AT

Atlanta • Boston • Detroit • Houston • Los Angeles • Seattle

75 Summer Schools Outside U. S.

(Continued from page 3-T)

should be about \$750. This includes: tuition, ranging from \$10 to \$80; room and board, \$15 to \$35 per week; minimum round trip transportation, about \$300; passports, visas, travel and personal expenses. You can figure up or down from there. A summer in Canada can cost you considerably less.

Credits and Approval

Universities in most other countries, Great Britain and Canada excepted, have no credit system like ours. For U. S. credits on foreign study, make advance arrangements with your own school system, college, or university. The Veterans Administration approves all listed institutions for study, under P.L. 346, unless we indicate otherwise.

What to Expect

Most nearly like our own universities are those in Canada. As you go further afield, you can expect far less supervision, both social and academic.

If you can find someone who knows the region you'll visit, by all means consult him. Other sources are government information bureaus and consulates, your own university's staff, and of course your friend, the travel agent.

Our list is up to date as of December 15, 1947. See April and May issues of *Scholastic Teacher* monthly for additional announcements.

In the following key, note punctuation divisions as well as abbreviations.

Sample:

University of Alberta, Edmonton; Ju 5 to A 13; arts, sciences, education; one.

Key:

Name of institution, Address; dates (J-June, Ju-July, A-August, S-September, O-October); course subjects offered; admission requirements.

Special abbreviations:

* before name of institution means no definite word has been received about 1948 summer sessions. In this case, course subjects offered in 1947 are listed in parentheses.

** before name of institution means you apply to Institute of International Education, 2 West 45 St., New York 18, N. Y.

*** before name of institution means no record of approval by Veterans Administration.

Under "course subjects offered": "L and C" means language and culture. Unless otherwise specified, these courses cover material of the country in which they are given.

Under "admission requirements": "one" means one year of college required; "F" means equivalent to freshman standing in the United States. Where no admission requirements are given, none are specified by the institution.



Wembley Stadium, London, where early August will see 1948 Olympics.

CANADA

Alberta

BANFF SCHOOL OF FINE ARTS, Extension Department, University of Alberta, Edmonton; Ju 13 to A 21; all arts. See page 23-T.
University of Alberta, Edmonton; Ju 5 to A 13; arts, sciences, education; one.

British Columbia

University of British Columbia, Vancouver; Ju 5 to A 20; languages, others undecided; foreign students submit credentials.

Manitoba

University of Manitoba, Winnipeg; Ju 3 to A 16; arts, science, home ec., agriculture; F.

New Brunswick

University of New Brunswick, Fredericton; Ju 3 to A 17; undergraduate liberal arts; F.

Nova Scotia

* Acadia University, Wolfville; (Undergraduate and graduate liberal arts, courses on Canada).

Ontario

McMaster University, Dept. of Extension, Hamilton; Ju 5 to A 14; liberal arts; one for credit.
Queen's University, Kingston; Ju 2 to A 15 (probable); liberal arts; one for credit.

University of Toronto, Toronto 5; Ju 5 to A 13; arts, sciences, education; one, education courses are graduate.

University of Western Ontario, London; Ju 5 to A 13; arts, sciences, education; one.

University of Western Ontario, Trois-Pistoles, Quebec; Ju 1 to A 18; French courses for English-speaking students; two years college French.

Quebec

* Bishop's University, Lennoxville. (Courses for teachers.)

* Institute Pedagogique St. Georges, University of Montreal, Montreal 9. (Psychology courses conducted in French.)

Laval University, Quebec; J 28 to A 6; undergraduate and graduate languages and philosophy.
McGill University, Montreal; Ju 4 to A 14; undergraduate and graduate geography; vary.

McGill University, Montreal; J 29 to A 11; French L, L, and civilization; 2 years of college French, recommendation letter from instructor; compulsory use of French during session.

University of Montreal, Montreal; J 28 to A 10; French L and C; all courses conducted in French.

University of Western Ontario, Trois-Pistoles—see above under "Ontario."

ASIA

LEBANON

American University, Beirut (Apply Lewis Curtis, State Teachers College, Oneonta, N. Y.); 6

(Concluded on page 29-T)

University of Havana Summer School

JULY 5 ^{SESSION} 8th AUGUST 14

REGISTRATION: JUNE 28 TO JULY 3, 1948

THE UNIVERSITY OF HAVANA announces its Eighth Summer School Session for foreigners, designed especially for North American teachers and students.

Courses in the following subjects will be offered: Elementary, Intermediate and Advanced Spanish, Spanish Conversation, Method of Teaching Spanish, Spanish Pronunciation, Advanced Spanish Grammar, Commercial Spanish, Spanish Literature, Hispanic American Literature, Latin American History, Social, Political and Economic Science, Ethnography, Arts, Natural Science and Cuban Folk Music.

Some Courses in the above general fields will be offered in English; the majority in Spanish. Extracurricular lectures by Cuban and Latin American scholars; visits to public buildings, places of historic interest, sugar mills, tobacco plantations, country trips; sports, cultural and social events shall be offered to those attending the Summer Session.

Special Courses in: Education, Medicine, Technical Preparation for Teachers of English, Physical Culture, Dietetics, Oculodentology, Pharmacy, Veterinary Medicine and Library Science.

These special courses have been organized primarily for Cubans, but may be suitable for foreigners having a sufficient knowledge of Spanish.

Further information may be obtained from:

THE SECRETARY OF THE SUMMER SCHOOL
— UNIVERSITY OF HAVANA, Havana, Cuba

The INTERAMERICAN SUMMER SCHOOL

Saltillo, Mexico

Fifth Session, July 5th-August 14

SCHOOL OF CONVERSATIONAL SPANISH, three hours daily individual and private tutors, formalized classes in Spanish and Mexican Cultural Material. All Mexican faculty. Housing in private homes. Approved by Dept. of University Studies, Mexican Federal Dept. of Education.

REASONABLE RATES

For information:

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HIGH SCHOOL RADIO WORKSHOP

By William D. Boutwell

(Send us news of what your workshop is doing)

New Jersey—Twenty-four students from seven high schools make up the first Newark, N. J., all-city Radio Workshop. Selected by audition, the Workshop meets five afternoons per week, 1:30 to 4:30 p.m. in studios of the Newark Board of Education FM station, WBGO. Each student receives 2½ credits approved by the state department for the course.

John Marshall High School in Rochester, N. Y. dedicated its new radio workshop to Marshall boys who died in the war.

Do you want a large up-to-date world map in color for 10 cents? Then listen closely to the offer on the CBS Philharmonic Orchestra program, Sunday, 3 p.m. EST. Rand McNally prints the map offered on the air.

Mutual Broadcasting System will present on the air that history-making report of President Truman's Commission on Civil Rights in four documentary programs. See "Good Listening."

Yours free for the asking:

Calendar Manual for CBS *American School of the Air*. Lists all second semester topics.

Radio: A Public Primer: Write to the Federal Communications Commission, Washington, D. C. Excellent new edition. Gives students quick overview of U. S. radio.

For expert concise pamphlets on major problems of child development write to *Child's World*, American Broadcasting Company, New York City.

For new records and transcriptions go to these sources:

Three new Lewellen Productions (Atom Bomb, Peacetime Uses of Atomic Energy, Meet Your Mind—practical psychology). Produced by the man who produces *Quiz Kids* and *R. F. D. America*. With slide films and/or brochure. Write for folder giving details and prices. Lewellen's Productions, 8 South Michigan Avenue, Chicago 3, Illinois.

The 21 album (370 compositions) RCA Victor Basic Record Library for Elementary Schools is a monumental work. For details write to Educational Sales Department, RCA Victor, Camden, New Jersey.



Good Listening

February

This list of radio programs includes all programs recommended by the Federal Radio Education Committee, but only new programs are annotated.

All hours are EST. New programs appear in bold face. Music programs, ★. Grade levels recommended: E (elementary), J (junior high), S (senior high), A (adult). Networks: ABC (American Broadcasting Company), CBS (Columbia Broadcasting System), MBS (Mutual Broadcasting System), NBC (National Broadcasting Company).

● SUNDAY

★Coffee Concerts (J-S-A) 8:30-9 a.m. ABC

Story to Order (E) 9:15-9:30 a.m. NBC

★Fine Arts Quartet (S-A) 11-11:30 a.m. ABC

Northwestern University Reviewing Stand (S-A) 11:30-12 noon. MBS

Invitation to Learning (S-A) 12-12:30 p.m. CBS

Feb. 1, *The Frontier in American History* — Frederick Jackson Turner; Feb. 8, *Leaves of Grass* — Walt Whitman; Feb. 15, *The Spirit of Laws* — Baron de Montesquieu; Feb. 22, *The Declaration of Independence* — Carl Becker; Feb. 29, *Economic Origins of Jeffersonian Democracy* — Charles Beard.

World Security Workshop (S-A) 12:30-1 p.m. ABC

America United (S-A) 1-1:30 p.m. NBC

People's Platform (S-A) 1-1:30 p.m. CBS

University of Chicago Round Table (S-A) 1:30-2 p.m. NBC

Your Ballad Man — Alan Lomax (J-S-A) 1:30-2 p.m. MBS

(New time)

CBS Is There (S-A) 2-2:30 p.m. CBS

★RCA Victor Show (J-S-A) 2-2:30 p.m. NBC

★Harvest of Stars (J-S-A) 2:30-3 p.m. NBC

Mr. President (J-S-A) 2:30-3 p.m. ABC

(New time)

★New York Philharmonic Society (S-A) 3-4:30 p.m. CBS

House of Mystery (J-S-A) 4-4:30 p.m. MBS

★Metropolitan Auditions of the Air (S-A) 4:30-5 p.m. ABC

★The Family Hour (J-S-A) 5-5:30 p.m. CBS

The Ford Theater (S-A) 5-6 p.m. NBC

The Greatest Story Ever Told (J-S-A) 6:30-7 p.m. ABC

Exploring the Unknown (J-S-A) 7:30-8 p.m. ABC

★Sunday Evening Hour (S-A) 8-9 p.m. ABC

Theatre Guild on the Air (J-S-A) 9:30-10:30 p.m. ABC

★Latin American Serenade (J-S-A) 10:30-11 p.m. MBS
Story Behind the Headlines (J-S-A) 11:15-11:30 p.m. NBC

● MONDAY THROUGH SATURDAY

★United States Service Bands (J-S-A) 12:30-1 p.m. MBS

MONDAY: U. S. Coast Guard Academy.

TUESDAY: U. S. Naval Academy Band.

WEDNESDAY: U. S. Marine Band.

THURSDAY: U. S. Navy Band.

FRIDAY: U. S. Army Band.

SATURDAY: Army Air Forces Band.

● MONDAY THROUGH FRIDAY

Nelson Olmsted (J-S-A) 9:45-10 a.m. NBC

★Fred Waring Show (J-S-A) 10-10:30 a.m. NBC

American School of the Air (J-S-A) 5-5:30 p.m. CBS

● MONDAY

Liberty Road (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

Feb. 2, *Being a Woman*; Feb. 9, *Children Are People*; Feb. 16, *Under the Law*; Feb. 23, *My Representative*.

In My Opinion (J-S-A) 6:15-6:30 p.m. CBS

Cavalcade of America (S-A) 8-8:30 p.m. NBC

★Voice of Firestone (J-S-A) 8:30-9 p.m. NBC

★The Telephone Hour (J-S-A) 9-9:30 p.m. NBC

★Fred Waring Show (J-S-A) 10:30-11 p.m. NBC

● TUESDAY

Tales of Adventure (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

Feb. 3, *Window on the World* — Joseph Gallomb; Feb. 10, *Dr. George Washington Carver* — Shirley Graham and George Dewey Libscomb; Feb. 17, *Pancakes-Paris* — Claire Huchet Bishop; Feb. 24, *The Cave* — James Mitchner.

Frontiers of Science (S-A) 6:15-6:30 p.m. CBS

Youth Asks the Government (J-S-A) 8-8:15 p.m. ABC

America's Town Meeting (S-A) 8:30-9:30 p.m. ABC

★Boston Symphony (S-A) 9:30-10:30 p.m. ABC

(Continued on page 26-T)

3 NEW

Scholastic-BANTAMs

OUR Valentines for teachers and students in February are three new Scholastic-BANTAMs:

Treasure Island by Robert Louis Stevenson. This book needs no introduction. No other book so successfully combines pirates with a mystery yarn.

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Eight full pages of illustrations from the forthcoming film based on *The Pearl* appear in our 25 cent edition.

My Greatest Day in Baseball by 47 great names in baseball as told to writer John F. Carmichael. These stories from Babe Ruth, Mel Ott, Ty Cobb, Gehrig, "the Iron Man," and 43 others can make book fans of so-called "slow readers."

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cents they are *less than one-tenth* the price of hard-cover books.

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1. Subscribers to *Scholastic Student Magazines* in bulk (10 copies or more) can buy Scholastic-BANTAM titles in quantities of 50 to 1,000 for 23 cents per book.

2. Other teachers or students may purchase at the following rates: Orders 100 to 500 copies, 24 cents; orders 500 to 1,000, 23 cents.

Twenty Grand will continue to be available to Scholastic subscribers at 20 cents per copy through June, 1948.

If you consider ordering more than 1,000 copies, write for quotations.

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The discounts will cover ordering costs and compensate the teacher, the librarian, or the book fund for any small losses.

Twenty Grand, the anthology of 20 short stories from Scholastic, has won immediate favor. More than one-fourth of our sales to date are *Twenty Grand*. We are especially pleased that a large percentage of orders comes from small towns and rural regions. This means more reading materials for regions that are short on books.



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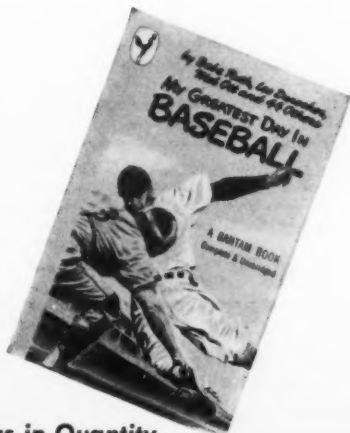
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Discounts Announced for Orders in Quantity

Good Listening

(Concluded)

TO SECURE THESE RIGHTS (S-A) 9:30-10 p.m. MBS

Series of four documentaries based on report of President Truman's Committee on Civil Rights. Feb. 10, The Right to Safety and Security of Person; Feb. 17, The Right to Citizenship and Its Privileges; Feb. 24, The Right to Freedom of Conscience and Expression; Mar. 2, The Right to Equality of Opportunity.

American Forum of the Air (S-A) 10-10:30 p.m. MBS

It's Your Business (S-A) 10:30-10:45 p.m. ABC

It's in the Family (S-A) 10:45-11 p.m. ABC

WEDNESDAY

The March of Science (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

Feb. 4, Taking a Chance; Feb. 11, What People Like; Feb. 18, Playing the Game; Feb. 25, Hunger.

THURSDAY

★Gateways to Music (Am. School of the Air) (J-S-A) 5-30 p.m. CBS

Feb. 5, American Opera: The Telephone; Feb. 12, Along the Danube; Feb. 19, Down Mexico Way; Feb. 26, The Land of Opera.

Of Men and Books (S-A) 6:15-6:30 p.m. CBS

(New time.)

Family Theatre (J-S-A) 10-10:30 p.m. MBS

FRIDAY

Opinion Please (Am. School of the Air) (J-S-A) 5-5:30 p.m. CBS

Feb. 6, The G. I. Now; Feb. 13, The Nation's Health; Feb. 20, Air Traffic; Feb. 27, Community Planning.

Report from the UN (S-A) 6:15-6:30 p.m. CBS

★Burl Ives (J-S-A) 8-8:15 p.m. MBS

★Highways of Melody (J-S) 8-8:30 p.m. NBC

Meet the Press (S-A) 10-10:30 p.m. CBS

Pro and Con (J-S-A) 10:45-11 p.m. NBC

The World's Great Novels (Univ. of Air) (S-A) 11:30-12 M. NBC

SATURDAY

Story Shop (E-J) 9-9:30 a.m. NBC

Coffee with Congress (S-A) 9:30-10 a.m. NBC

The Garden Gate (J-S-A) 10-10:15 a.m. CBS

Frank Merriwell (J-S-A) 10-10:30 a.m. NBC

★United States Navy Band (J-S-A) 10-10:30 a.m. ABC

Let's Pretend (E-J) 11:05-11:30 a.m. CBS

Land of the Lost (J-S-A) 11:30-12 noon. ABC

American Farmer (J-S-A) 12:30-1 p.m. ABC

Home Is What You Make It (Univ. of Air) (S-A) 12:30-1 p.m. NBC

National Farm and Home Hour (J-S-A) 1-1:30 p.m. NBC

Our Town Speaks (J-S-A) 1:30-2 p.m. ABC

★SYMPHONIES FOR YOUTH (J-S-A) 1:30-2:30 p.m. MBS

Music of special interest to young listeners; Los Angeles Philharmonic Orchestra, Alfred Wallenstein, director.

★Metropolitan Opera (S-J) 2-5 p.m. ABC

Columbia's Country Journal (S-A) 2:30-5 p.m. CBS

★MACALESTER RADIO SINGERS (J-S-A) 3:30-4 p.m. MBS

Choral group of Macalester College, St. Paul, Minn.; Hollis Johnson, director.

Adventures in Science (S-A) 3:15-3:30 p.m. CBS

Doctors Today (S-A) 4-4:30 p.m. NBC

★First Piano Quartette (J-S-A) 4:30-5 p.m. NBC

★THE PHILADELPHIA ORCHESTRA (S-A) 5-6 p.m. CBS

Eugene Ormandy and guest conductors, with famous soloists.

In My Opinion (J-S-A) 6:15-6:30 p.m. CBS

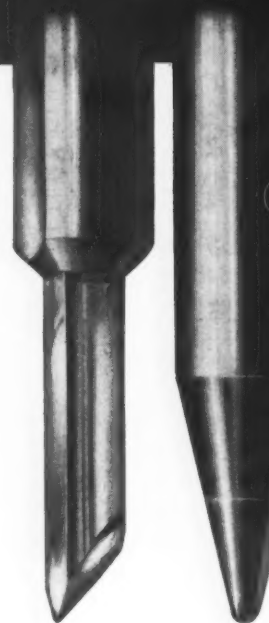
★NBC Symphony Orchestra (S-A) 6:30-7:30 p.m. NBC

★Hawaii Calls (J-S-A) 7-7:30 p.m. MBS

★Sound Off (J-S-A) 7:30-8 p.m. CBS

★Chicago Theatre of the Air (S-A) 10-11 p.m. MBS

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Teachers of Radio!

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How Do You Cast?

By Ruth Weinard

You can get best results by combining individual tryout with group reading, says Ruth Weinard, who works with students fresh from high school at the University of Illinois. — Editor

I TALK to many students who carry their interest in drama from high school into university. I hear pro and con about high school theater work. Most frequently they criticize what play directors do about casting.

How does the high school student get his chance? He often gets it when the school dramatics director, from previous knowledge of his ability, calls him in and hands him a part. Or his chance comes when he is given the opportunity to sign up for a thorough tryout in open competition.

Selection *without* tryouts, the *tapping method*, is the Greek letter society way. Tapping is quick and effective, if you know what you want, but heartbreaking for the shy student; challenging for the bold. In the small school, cast choice by this method may be the best way.

However, one boy told me that in his high school of only forty students, his director still felt that tryouts were necessary. In the school with a sizable student body it is only fair that the director sacrifices some time to hear interested students.

The solution for most teacher-directors is the *reading tryout*. Eligible students are called together, handed scripts, lined across the stage and told to read from the play to be cast. Gradually, the director narrows the decisions.

This group method helps the teacher to determine relative physical characteristics of persons trying out. She can judge whether the tall blond boy will look well opposite the rather plump red-haired girl. She can hear varying voice qualities within a short time; determine voice balance. She can observe how the student maintains stage presence when attention is supposedly directed toward another person. But there are other important functions that simple reading tryouts do not begin to fulfill.

An individual tryout remains the only way that the director may come near measuring flexibility of prospective cast members. The director must listen alone to prepared and impromptu tryout material; spotlight the student by himself. She must watch him move about and

create suggested pantomimes. Only then will she get many hints of the students' originality, intelligence, and cooperative attitude.

The really thorough tryout combines individual tryout and group reading. A few high schools now use this combination method. Most students that I have talked to come from high schools which do not yet use this satisfying system that the colleges have used for years.

The director asks, "Where will I get the time?" Tryouts do take time. The director may have to stay after school several afternoons to hear all those interested. However, the added time for individual tryouts need not be too great. Individual tryouts need not be given for every play if the director keeps careful records.

You can ask students to sign up for individual tryouts on five minute intervals. A plain manila folder ruled serves as an appointment log. Mimeograph the tryout material and several story pantomimes on plain sheets. Give these and a plain file card for personal data to the student at the time he signs up for his tryout. As the student is called he gives his personal data card to the director. She makes notes on the back about his stage presence, voice interest, physical characteristics, etc.

The combination individual and reading tryout will give greater satisfaction to your students, your audiences, and you.

— Ruth Weinard

Next Dramatic Conference

"Our next national high school dramatics conference is tentatively scheduled for June, 1950," writes Ernest Bavelly, secretary, The National Thespian Society. "However, there is a strong feeling among certain members that we should hold the conference in 1949." He adds that members will be asked to vote. Final decision will be made by the Council next summer.

What do you want to know about music education? Just name your question. There's an answer to practically everything from A to Z in a new book. Its title: *Music Education Source Book*. Publisher: Music Educators National Conference, Chicago, Illinois. 256 pages. Price, \$3.50.

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28-T

The Way to Write

Do you have any trouble teaching composition? Then you ought to examine the new Harper and Bros. textbook, *The Way to Write*. Two men who both teach and write prepared it. They are Rudolph Flesch and A. H. Lass.

The U. S. Government hired author Flesch to teach Federal employees to write clear, plain English instead of "gobbledegook." This reviewer uses his *Art of Plain Talk* as a textbook at Teachers College, Columbia University.

A. H. Lass heads the English department at Fort Hamilton High School, Brooklyn. He is contributing editor to *Scholastic Magazines* and editor of *High Points*.

Flesch says that a well written recipe is one of English compositions noblest

achievements. *The Way to Write* is a recipe for writing; a clear, step-by-step prescription well within the high school beginner's grasp.

It is a recipe for the practical kind of writing that falls to the lot of all of us. The first half shows the student how to start where every writer must; getting ideas, lining them up in proper order, tying them together, making the reader's job quick and easy. Part two is grammar, but grammar as a writer's working tool.

Excerpts from *The Way to Write* will appear in forthcoming issues of *Senior Scholastic's English Edition*.

Our favorite passage shows how a changing from passive to active voice gives writing "more punch."

Passive Voice

It is well known that advertising is designed to sell merchandise. But it is usually not realized how much planning and work is being put into it. No effort is spared by manufacturers to get our minds used to their products. Once it was considered enough to be better known than the closest competitor. Now advertising slogans are being built into our everyday life.

Active Voice

Everybody knows that advertisers want to sell merchandise. But not everybody realizes how much planning and work they put into it. They spare no effort to hammer the names of their products into our minds. Once they considered it enough to beat the closest competitor. Now they build their advertising slogans into our everyday lives.

Off the Press

HOW MUCH AND HOW MANY. THE
STORY OF WEIGHTS AND MEASURES,
by Jeanne Bendick. McGraw-Hill,
1947. 188 pp. \$2.

If you have ever been confused by a kilogram, cubic yard, dry quart, gram, or a legion of other weights and measures, you will be comforted by the knowledge that there exists a brief, thoroughly readable key to this mystery. Jeanne Bendick's illustrations and text humanize measurements in trade and science. The mystery of the printers' "em," builders' "square foot pressure," doctors' "blood count," etc. has been solved in a delightful way. Both high school students and college professors will enjoy this book.

THE QUIZ KIDS' BOOK. *Stories and Poems Chosen by the Quiz Kids*. Viking. 1947. 372 pp. \$2.50.

Most children of Junior High School age will agree with the Quiz Kids that the ninety stories and poems included in this volume can be dipped into at random for pleasurable reading. There are jokes and riddles, fables from Aesop, poems by poets who have written for their elders and others by poets attuned

to youth. Some stories are excerpted from larger works by Mark Twain, Lincoln Steffens, Louisa M. Alcott, etc.; others are complete. All have the virtue of being short. Added features are a bibliography of books and poems, in various fields, for young readers and a good index.

THE RECORD OF AMERICAN DIPLOMACY,
edited by Ruhl J. Bartlett. Knopf,
1947. 731 pp. \$6.

Increased emphasis upon the role of the United States in foreign affairs, in social studies courses, creates a need for a single volume of objective materials which teachers can draw upon. This need has been filled abundantly by Prof. Bartlett of Tufts College. More than three hundred selections, stretching from the colonial period through the Truman Doctrine, are presented with minimum editorial comment. The table of contents divides our foreign relations into convenient groups. There are sections on "Diplomacy of the Revolution," "Civil War Diplomacy," "Wartime Diplomacy: 1941-1945," "The United Nations," etc. Also a bibliography and detailed index. — H. L. HURWITZ, Editor, ATSS Bulletin.

Ease up on waste paper collection. The market is glutted. But scrap metal is much needed.

75 Summer Schools Outside U. S.

(Continued from page 23-T)

weeks, dates undecided; Middle-East culture; course is for teachers.

LATIN AMERICA

COLOMBIA

National University of Colombia, Bogota; Ju 14 to A 29; Latin American L and C, art, archaeology; courses conducted in Spanish.

CUBA

UNIVERSITY OF HAVANA, Havana; Ju 8 to A 17; languages, Spanish literature, social sciences, Cuban flora and fauna; F, courses conducted in English and Spanish. See page 23-T.

GUATEMALA

Guatemala (Apply Mrs. Nora B. Thompson, 116 Argyle Rd., Ardmore, Pa.); undecided; Spanish and Latin American culture; "any bona fide student," some previous Spanish study.

MEXICO

ESCUELA UNIVERSITARIA DE BELLAS ARTES, Guanajuato (Apply Stirling Dickinson, Associate Director, 1560 Lake Shore Drive, Chicago, Ill.); Ju 1 to S 1; painting, sculpture, carving, weaving, Mexican culture. See page 23-T.

ESCUELA INTERAMERICANA DE VERANO, Saltillo (Apply Donald M. Custer, Box 413, Salida, Colo.); J 30 to A 8; Spanish L and C, short-hand, folklore. See page 23-T.

Mexico City College, San Luis Potosi 154, Mexico D. F.; J 23 to A 1, A 4 to S 12; Spanish L and C, liberal arts; F.

National University of Mexico, San Cosme 71, Mexico D. F.; Ju 1 to A 11; language, literature, arts, crafts; most courses conducted in Spanish.

State University of Michoacan, Morelia, Michoacan; Ju 7 to A 15; Spanish and Latin American history and civilization.

* University of Guadalajara, Guadalajara.

PERU

* University of San Marcos, Lima; ju 5 to A 15.

EUROPE

AUSTRIA

* Salzburg; not known; German for English-speaking foreigners under consideration.

BELGIUM

* University of Brussels; not known; considering summer school for Americans.

DENMARK

Elsinor International People's College, Elsinor; not known; L and C.

University of Copenhagen, Copenhagen; A 2 to A 27; L and C.

FRANCE

Alliance Francaise, 11 Boulevard Raspail, Paris Vie; Ju and A; L and C.

*** Centre Culturel International de Royaumont, Royaumont; not known; courses for teachers and advanced students—August, for beginners—October.

College International de Cannes—see University of Aix-Marseille.

Fontainebleau—Music and Fine Arts (Apply Secretary, Fontainebleau Schools, 122 E. 58 St., New York, N. Y.); Ju 1 to S 21; L and C.

Institut de Touraine—see University of Poitiers.

University of Aix-Marseille—College International de Cannes, Cannes; Ju 15 to S 15; L and C.

University of Besancon, Besancon; A 1 to A 31; L and C.

University of Bordeaux, Bordeaux—held at Pau; Ju 21 to A 31; L and C.

University of Caen, Caen; Ju 10 to A 9; L and C.

University of Dijon, Dijon; Ju 21 to S 21; L and C.

University of Grenoble, Grenoble; Ju 1 to S 26; L and C.

University of Montpellier, Montpellier; S 15 to O 25; L and C.

University of Paris, Paris; Ju 15 to A 14; L and C.

University of Poitiers—Institut de Touraine, held at Tours; Ju 3 to Ju 30, A 4 to A 30, S 1 to S 27; L and C.

University of Rennes, Rennes—held at Saint-Malo; Ju 16 to A 26; L and C.

University of Strasbourg, Strasbourg; Ju 7 to A 30; German and French.

GREAT BRITAIN

Institute of Hispanic Studies—see Univ. of Liverpool.

** Oxford University, Oxford; Ju 2 to A 13; Britain and Europe in 20th Century.

School of Slavonic Studies, London; Ju 31 to A 28.

** University College of Nottingham, Nottingham; Ju 10 to A 20.

** University College of Southampton, Southampton; Ju 17 to A 28; contemporary British history and sociology survey.

** University of Birmingham, Birmingham; Ju 3 to A 14; Shakespeare and Elizabethan drama.

** University of Leeds, Leeds; Ju 12 to A 20; Britain's economic future.

University of Liverpool, Liverpool—Institute of Hispanic Studies; preliminary—Ju 15 to 30, main—Ju 31 to A 20; Spanish.

** University of London, London; Ju 12 to A 20; contemporary English literature.

HUNGARY

*** Debrecen; A 1 to A 18; Hungarian literature, music, history, geography, European languages.

ITALY

*** Accademia Musicale Chigiana, Siena; Ju 15 to S 15; music.

American Academy in Rome, Rome (Apply Miss Williams, 101 Park Ave., New York 17, N. Y.); Ju 13 to A 19; School of Classical Studies summer session.

*** Classical Summer School of Cumae—see Vergilian Society.

Italian University for Foreigners, Perugia; April 1 to Dec. 23, three 3-monthly courses; L and C.

University of Florence, Florence; Ju 15 to A 31; L and C.

University of Siena, Siena; Ju 15 to S 15; L and C.

*** Vergilian Society Classical Summer School of Cumae, Naples (Apply Mrs. Raiola, 15 Gramercy Park, New York 3, N. Y.); Ju 4 to A 15.

NETHERLANDS

University of Leiden, Leiden (Apply Netherlands Information Bureau, 10 Rockefeller Plaza, New York 20, N. Y.); Ju 21 to A 6; Modern society and civilization.

NORWAY

University of Oslo, Oslo (Apply Dean Norman Nordstrand, St. Olaf College, Northfield, Minn.); Ju 1 to A 15; Norwegian culture.

SPAIN

University of Santander, Santander; A 1 to A 31; courses for foreigners.

University of Santiago, Santiago; July; courses for foreigners.

SWEDEN

Folk Universitetet Uppsalastudenternas Kursverksamhet, Uppsala (Apply Professor Torgny T. Segerstedt, V. Agatan 22, Uppsala, Sweden); not known; 3-weeks course planned, Aspects of Sweden Today.

SWITZERLAND

Institut auf dem Rosenberg, St. Gall; Ju 15 to S 15; German, French, English, Italian languages.

Scuola Magistrale Cantonale, Locarno; Ju 15 to A 5; Italian L and C.

Summer School of European Studies—see University of Zurich.

University of Geneva, Geneva; Ju 12 to O 2, four 3-week courses; French L and C.

University of Lausanne, Lausanne; Ju 12 to O 2, four 3-week courses; French L and C.

University of Neuchatel, Neuchatel; Ju 15 to A 5, A 6 to 30, S 5 to O 15; French L and C.

University of Zurich, Zurich—Summer School of European Studies (Apply American Council on College Study in Switzerland, 1123 N. Eutaw St., Baltimore, Md.); Ju 19 to A 20; German language, political science (in English).

PEN CLUB LETTERS FLY FAR

By Robert W. McPhilimy

Teacher, Wyandotte, Mich.

WE find at Lincoln Junior High School, Wyandotte, Michigan, that letter writing friends in other countries help to bring about understanding. Our Pen and Ink Club brings together 30 to 40 students every semester who are interested in making acquaintances in other countries. The club meets every two weeks to read and discuss letters received. We vary the program with guest speakers and films.

We locate addresses of boys and girls of other countries in magazines or purchase them at small cost from several organizations. After securing an address the all-important first letter must be written. To get a reply this letter must be well written as well as interesting. An answer received is proof of success as a letter writer.

A letter from England on blue cross-section paper enclosed in a homemade envelope made from an old map tells the story of war-time shortages. "Have you seen any film stars?" the writer asks. Then by naming her favorites she creates a bond of understanding with her American correspondent.

"The brilliant green forests that are near, and the purple and blue of the Brazilian sky are all very inspiring." This from a young Brazilian gave club members a new feeling for that country.

"I have black hair, brown eyes, and a light complexion." The Hawaiian girl who wrote this has a Japanese name. This launched a discussion of racial and national groups on the islands.

"March 6. Vacation has begun and we are off to the mountains." The Brazilian friend thus gave a hint to climatic differences.

"I like to do jigsaw puzzles and roller skate," says an English friend. This makes her seem much like the girl across the street.

"Scotland, I admit," writes a proud lass, "is a very beautiful country, and especially in the summer time." Later she sent heather and a photograph.

Airmail enhances pupil interest. Some club members received replies from Bogota, Colombia, correspondents in six days.

Editor's Note: For a list of organizations supplying pen-friend names write to *Scholastic Teacher*. Suggest that your pupils submit copies of their letters for the Scholastic International Writing Awards.

This coupon is for easy ordering. Check, clip and mail to Scholastic Teacher, 220 East 42nd Street, New York 17, N. Y. You will receive free aids direct from the advertisers.

MASTER COUPON

SUMMER TRAVEL OPPORTUNITIES

N.B. Pages on which advertisements appear in different editions indicated by symbols: T-Scholastic Teacher; Sr-Senior Scholastic; Jr-Junior Scholastic; all other.

I would like to receive travel brochures, catalogues, and information on the areas and sources checked:

- ☐ Canada
- ☐ Europe
- ☐ Mexico and Central America
- ☐ West Indies
- ☐ South America
- ☐ Asia
- ☐ Africa
- ☐ United States
- ☐ Eastern
- ☐ Southeast
- ☐ Middle West
- ☐ West

ESCUELA UNIVERSITARIA DE BELLAS ARTES, p. 23-T

- ☐ Free illustrated folder on summer session.

GREYHOUND, p. 7-T

- ☐ Free wall display, "American Nat'l Parks"

INTERAMERICAN SUMMER SCHOOL, p. 23-T

- ☐ Information on summer session.

NEW YORK CENTRAL RAILROAD, p. 5-T

- ☐ Free fact-filled guide for modern rail coach travel—"How to Stretch Your Travel Dollar."

UNIVERSITY OF ALBERTA — BANFF SCHOOL OF FINE ARTS, p. 23-T

- ☐ Information and calendar for summer school.

UNIVERSITY OF HAVANA, p. 2

- ☐ Information on summer session.

FREE TEACHING AIDS, PRODUCTS, SERVICES.

AUDIO DEVICES, INC., p. 26-T

- ☐ Name on free list for Audio Record.
- ☐ Script Contest Rules.

BITUMINOUS COAL INSTITUTE, p. 9-T

- ☐ Free copies of "Old King Coal Calls a New Tune!"

BRITISH INFORMATION SERVICES, p. 22-T

- ☐ "Films from Britain," new catalogue.

BYRON G. MOON BUREAU OF EDUCATIONAL SERVICES, p. 13-T

- ☐ Teaching unit aids, posters, brochure, leaflets.
- ☐ Petroleum.
- ☐ Agriculture.

CLINTON TEACHERS AGENCY, p. 23-T

- ☐ Info. on teaching positions on West Coast, Rocky Mountain Region, or Central West.

DEVRY CORPORATION, p. 22-T

- ☐ Bibliography on "The Use of Motion Pictures in Education."

- ☐ "Suggestions for Organizing a Functioning Audio-Visual Teaching Aids Department."

- ☐ "Suggestions for Organizing Student Operators' Club for the Projected Teaching Aids Department."

DRAMATICS PUBLISHING COMPANY, 27-T

- ☐ Free catalogue of plays and other high school dramatic material.

EAGLE BRAND CONDENSED MILK, p. 4-all

- ☐ Free Eagle Brand Magic Recipe Book.

EDUCATORS' PROGRESS SERVICE, p. 28-T

- ☐ "Some Case Illustrations of the Use of Free Films."

HARPER AND BROTHERS, p. 28-T

- ☐ Free leaflet on *The Way to Write*, by Flesch and Lass.
- ☐ Free folder on "Harper High School Textbooks!"

INSTITUTIONAL CINEMA SERVICE, p. 28-T

- ☐ Catalogue of films.

OLD TOWN CANOES, p. 36-Sr., 28-all others.

- ☐ Free catalogue shows all kinds of canoes and boats.

PRINTCRAFT CARD COMPANY, p. 28-T

- ☐ Free literature; samples of graduation announcements, personal cards.

RADIO CORPORATION OF AMERICA, p. 21-T

- ☐ Folders on projectors.
- ☐ Folders on radio equipment.

RADIO INFORMATION BUREAU. COMPTON NEWS SERVICE, Back Cover

- ☐ Free copy of study guide for radio news casting, "News Tonight."

ROW, PETERSON AND COMPANY, 27-T

- ☐ 140-page catalogue of plays for high school and community.
- ☐ Catalogue of plays for children through junior high.

Evaluating Films

(Continued from page 10-T)

discussed as the evaluation continued. Arguments arose over which was the most dramatic scene, or the best bit of acting, or whether the story ended logically. Some students who are particularly interested in photography, art or costume design, found much of interest to report or discuss.

Comments Reveal Results

After this very thorough discussion, the class rated the picture as a whole. These young reviewers have developed powers of discrimination. Consequently, they rate very few pictures excellent.

Harriet said, "Before when I went to a picture show, I just thought it was either good or bad and then forgot about it. But now I find myself watching for good or bad points and then discussing and analyzing these with my friends. I no longer go to the movies just to pass the time away."

Enid said that now she notices the bit actors and how important they are.

Jan said, "It gives you quite a thrill to think that pupils and teachers want to hear you: opinions and ideas on certain pictures. If you aren't doing this evaluation, I highly recommend that you do so. In my opinion, it is one of the most helpful and educational things we do in school."

And finally, Joanne summed up the greatest benefit of all: "I find that this work in motion picture evaluation has helped me to evaluate other things. I find myself evaluating books I read, radio programs I hear, and people I know."

Editor's Note: For other hints on how to judge films see *Practical English*, Jan. 19 and Feb. 2; *Senior Scholastic*, English edition, March 22.

Do You Agree?

A teacher (unidentified) asked this question on Town Meeting (ABC).

Q. How can a teacher, working under extremely conservative supervision, safeguard democracy by pointing out these threats to our future citizens without endangering his job?

A. By Morris Ernst: My wife having been a school teacher for 17 years, had better answer the question. My own guess is, the great peril to teachers and everybody else in America is that they are afraid to stand up and be counted. I know few people who get in trouble if they have guts enough to say where they stand. It is the sneaks and the stealths that have to worry about the security of their position in society.

TOOLS FOR TEACHERS

Let Scholastic Magazines and these selected teaching aids help you to make your teaching easier, more effective.

SCHOLASTIC FEATURES COMING NEXT MONTH—HELPFUL RESOURCE MATERIALS

How Fascism Spreads

Democracy Series No. 19 in Senior, Junior, and World Week

PAMPHLETS: *Shadow over Asia*, T. A. Bisson (Headline Book, '41); *Spotlight on the Balkans*, P. B. Stoyan (Headline Book, '40); *Look at Latin America*, Joan Raushenbush (Headline Book, '44); all Foreign Policy Assoc., 22 E. 38 St., New York 16, 25c each. "The Struggle for the Balkans," J. C. De Wilde, Dec. 15, '39; "Argentina in Crisis," Ysabel Fisk and R. A. Rennie, May 1, '44; "The Struggle over Spain," April 1, '38; all in *Foreign Policy Report*.

BOOKS: *Two Wars and More to Come*, H. L. Matthews (McClelland, '38); \$2.70. *Not Peace but a Sword*, Vincent Sheean (Doubleday, '39), \$2.75. *Democracy and the Americas*

(American Academy of Political and Social Science, July, '39). *Total Defense*, Clark Foreman and Joan Raushenbush (Doubleday, '40), \$1.57. *South of Hitler*, M. W. Foder (Houghton, '39), \$3.50. *The Danube Flows through Fascism*, William Van Til (Scribner, '38), \$3. *Wartime Mission in Spain*, C. J. H. Hayes (Macmillan, '45), \$3. *Appeasement's Child — the Franco Regime in Spain*, T. J. Hamilton (Knopf, '43), \$3.

FILM: *The Triumph of the Will*, 16 mm. sd. b&w. 40 min. Rent. Film Library, Museum of Modern Art, New York City. Part of the Museum's series on Nazism. Striking documentary composed of film captured in Germany.

The Courts

February 16 in Senior English Edition

PAMPHLETS: *Justice*, Roscoe Pound (Fundamental Am. Principles series, '46), Nat'l Found. for Educ. in Am. Citizenship, 46 St. and Sunset Ave., Indianapolis 7, 5c. *Federal Court*, R. F. Patterson ('45), Univ. of South Dakota Governmental Research Bureau, Vermillion, S. D., 10c.

ARTICLES: "Right to a Fair Trial," R. K. Eichelberger, *Senior Scholastic*, Nov. 10, '47. "Injustice in the Court Room," *Collier's*, May 19, '45. "You, et al, Make the Shyster," J. Long, *Rotarian*, June, '46. "Justice and Common Cause," Dorothy Thompson, *Ladies Home Journal*, May, '47.

BOOKS: *From the District Attorney's*

Office, Arthur C. Train (Scribner, '39), \$3. *My Day in Court*, Arthur Train (Scribner, '39), \$3.50. *Gentlemen of the Jury*, Francis Wellman (Macmillan, '36), \$1. *Counselor at Law*, Elmer Rice (Samuel French, '40), 75c.

FILMS: *English Criminal Justice*, 16 mm. sd. b&w. 22 min. Rent or sale. British Information Services.

SCRIPTS: "Prisoner at the Bar" (Municipal Government series, No. 95), 30 min. script on Police Court. Loan, Radio Script and Transcription Exchange, U. S. Office of Ed., Washington 25, D. C.

See "Tools for Teacher," October 20 for references on fair trials.

Japan

February 23 in Junior Scholastic

PAMPHLETS: *Occupation of Japan*, L. K. Rosinger (Reports, Vol. 23, No. 5, '47); *Eclipse of the Rising Sun*, Richard Hart (Headline Book, '46); all from Foreign Policy Assoc., 22 E. 38 St., New York 16, 25c each. *ABC's of Modern Japan*, Wilson Morris (IPR pamphlet No. 20, '46), Am. Council Institute of Pacific Relations, 1 E. 54 St., New York 22, 25c.

ARTICLES: "Democracy Occupies Japan," H. S. Quigley, *Virginia Quarterly Review*, Oct. '47. "Can This Be Japan?" E. D. Canham, *Christian Science Monitor Magazine*, April 26, '47. "MacArthur Era: Year Two," R. B. Cochrane, *Harper's*, Sept., '47. "One

World in Tokyo," E. G. Vining, *Woman's Home Companion*, May, '47. "Stirrings in Nippon," H. Helfer, *New York Times Magazine*, April 27, '47.

BOOKS: *Chiyo's Return*, Chiyono Kiyooda (Doubleday, '35), \$2. *Japan Rides the Tiger*, Willard Price (Day, '42), \$2.50. *Japan, Korea and Formosa*, Mrs. Eunice Tietjens (Burton Holmes Travel Stories, Wheeler, '40), \$1.60. *Year of the Wild Boar*, Helen Mears (Lippincott, '42), \$2.75. *Government by Assassination*, Hugh Byas (Simon & Schuster, '44), \$3.75.

FILMSTRIPS: Society for Visual Education has four filmstrips on Japan, covering general information.

Coming Up! In Senior Scholastic

February 9, 1948

Social Studies: Domestic Article — Inflation and High Prices; Foreign Article — Greece; Lincoln Feature.

All Classes: Inside Washington — Charles Ross; Democracy Series — Twenty Years of Mussolini.

English Classes: "Lincoln Nominated," by Murat Halstead; a Lincoln story, "The Answer," by Zachary Gold; *Weekly Theme:* Magazines — Women's and Special. Magazines in Overalls; Magazines for Your Information; "Little Magazines." Short story, "Cave of the Bats," by I. T. Sanderson.

February 16, 1948

Social Studies: Tax Revision; U. N. Appeal for Children; Candidate Dewey.

All Classes: What Fascism Did to Germany.

English Classes: Theme: America, Home of All Nations.

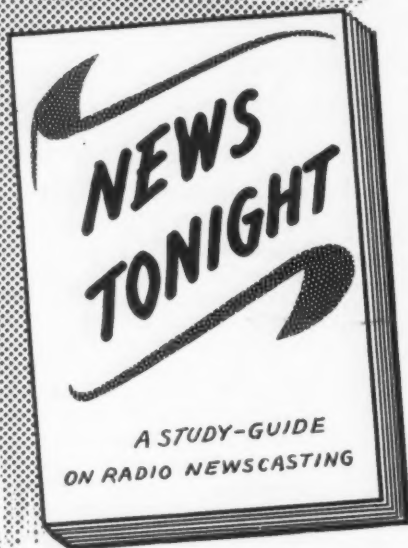
Careers Ahead

In Senior, World Week and Practical English

These books on job hunting accompany the "Careers Ahead" series appearing every other week in above magazines.

BOOKS: *Guide to Career Success*, Esther Eberstadt Brooke (Harper, '47), \$3. *How You Can Get a Better Job*, Willard K. Lasher and Edward A. Richards (American Technical Soc., '45), \$1.50. *How You Can Get a Job*, Glenn L. Gardiner (Harper, '45), \$1.50. *I Find My Vocation*, Harry Dexter Kitson (McGraw-Hill, '47), \$1.80. *Pick Your Job — And Land It!*, S. W. and M. G. Edlund (Prentice-Hall, '44). *You and Your Future Job*, William G. Campbell and James H. Bedford (Society for Occupational Research, Ltd., '44), \$3.50. *You — Triumphant*, Eugene J. Bengt (Harper, '46), \$3. *Your Job Future After College* (Women's Bureau, U. S. Dept. of Labor, '47). *Your Next Job*, Frances Maule (Funk and Wagnalls, '41), \$2.

CHARTS: Occupational Orientation Charts, B'nai B'rith Vocational Service, Washington, D. C., \$2. This series of nine two-color charts classifies and defines over 600 occupations. Manual.



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